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ABSTRACT

From 1966 through 1968, National Instructional Television (NIT) examined the status and potential of television in subjects where the medium was most extensively used. This collection is composed of eight historical reports of conferences on different subject matter areas; together, they present an analysis and appraisal of instructional television for elementary and secondary schools during the late 1960's. Each report includes an overview of the subject matter and instructional television specialists. Subject matter areas covered include music education, art education, health and physical education, mathematics education, science education, foreign language education, social studies education, and language arts education. (Author/SH)

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AN ASSESSMENT OF INSTRUCTIONAL TELEVISION

From 1966 through 1968, National Instructional Television examined the status and potential of television in subjects where the medium was most extensively used. These eight historical reports present an analysis and appraisal of instructional television for elementary and secondary schools during the late 1960's. Each report includes an overview of the subject matter and instructional television specialists.

The eight reports, in chronological order are:

1. Instructional Television in Music Education
2. Instructional Television in Art Education
3. Television in Health and Physical Education
4. Television in Mathematics Education
5. Television in Science Education
6. Television in Foreign Language Education
7. Television in Social Studies Education
8. Television in Language Arts Education

For additional information, please contact NIT, Box A, Bloomington, Indiana 47401.

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NSCT NEWS *Supplement*

National Center for School and College Television

ED 083800

INSTRUCTIONAL TELEVISION

IN

MUSIC EDUCATION

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In a singular effort to stimulate the development of increasingly effective television materials for the nation's schools, the National Center for School and College Television is conducting conferences to assess television materials now being offered in specific subject areas.

This report concerns NCSCT's conference on television in music education. It is divided into four sections:

- *Part I is a status report of music telecourses being offered in the United States by educational television stations during the 1965-66 school year.*

- *Part II is an overview of the discussion among the seven music and instructional authorities who participated in the conference.*

- *Part III is a tabular breakdown of the information gathered for the conference. Here, one can see at a glance what is being offered to students across the country.*

- *Part IV is a listing of descriptions of the music telecourses offered in 1965-66. The descriptions are drawn from the sample lessons and printed information made available by stations for the conference.*

At the conference, the educational and instructional television authorities viewed sample lessons from telecourses, reviewed printed materials (Teacher's Manuals), and then, during the final session, considered the state of television in music education.

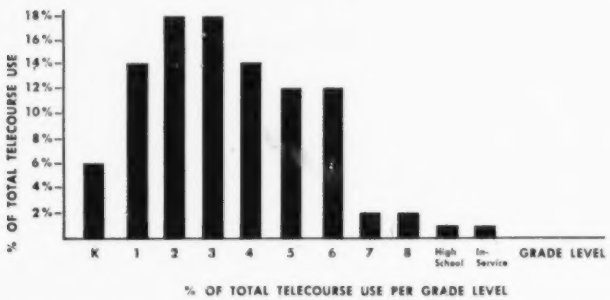
The authorities who joined the NCSCT staff at the conference are Emile H. Serposs, director of the Division of Music for the Chicago Board of Education; Jack Watson, dean of the College-Conservatory of Music, University of Cincinnati; Raymond L. Smith, director, Instructional Television Service of KQED, San Francisco; Colby Lewis, professor of Television and Radio, Michigan State University; Imogene Schwanke, music supervisor, Monticello Public Schools, Monticello, Indiana; Dorothy G. Kelley, professor of Music Education, Indiana University; and Donald Jones, coordinator of institutional radio and television, Standard Oil Company of California.

Part I—THE STATUS OF ITV IN MUSIC EDUCATION

For the conference, NCSCT contacted 116 educational television stations. This portion of the report is based upon materials and information made available by 75 educational television stations. The report does not consider the materials being developed and offered by closed-circuit facilities or by commercial television stations.

It was reported that 138 music telecourses were being offered by 55 educational television stations. Of these courses, 103 were different and the remaining 35 were broadcast by more than one station.

GRADE EMPHASIS The division of the total offerings of instructional television series according to grades showed that 94 per cent were intended for the elementary grades, with 56 per cent aimed at primary and 38 per cent at intermediate grade levels.



% OF TOTAL TELECOURSE USE PER GRADE LEVEL

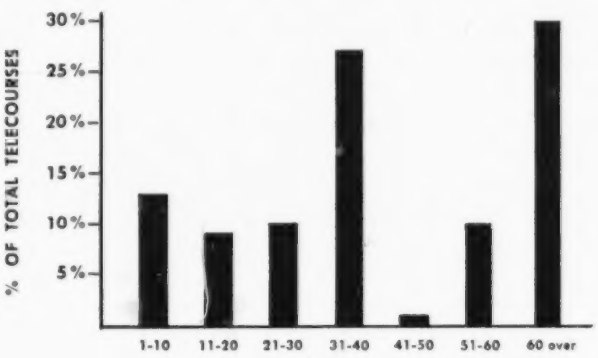
Secondary grades were being offered only five per cent of the total, with one per cent designed for grades 9-12 and four per cent designed for grades 7 and 8. The remaining one per cent was being broadcast for in-service teacher education.

LENGTH OF LESSONS Elementary grade lessons most frequently were 15 minutes in length; secondary lessons, most frequently 30 minutes; and all in-service teacher education telecourses were 30 minutes in length.

On the elementary level 62 per cent of the lessons in all courses being offered were 15 minutes in length. At the secondary level, 67 per cent were 30 minutes in length and 33 per cent, 20 minutes.

Lesson length ranged from 10 to 30 minutes.

NUMBER OF LESSONS IN TELECOURSE The number of lessons in an entire telecourse was dependent upon the frequency of lessons each week and whether the telecourse was broadcast for a full academic year, a semester, or part of a semester. Telecourses ranged in number from one lesson to 180. The largest number of courses had 61 or more lessons: generally, these were the courses that had two lessons a week for a full academic year. Series with 31-40 lessons, the second largest grouping, were usually designed to have one lesson a week. Remaining telecourses were evenly distributed among these groupings: 1-10 lessons, 11-20 lessons, 21-30 lessons, and 51-60 lessons.



NUMBER OF LESSONS PER TELECOURSE

WEEKLY FREQUENCY OF LESSONS Eighty-five per cent of the telecourses had one or two lessons a week. Forty-eight per cent of the telecourses had one lesson a week: 96 per cent for K-6 and four per cent for secondary. Thirty-seven per cent of the telecourses had two lessons a week: all for K-6. Forty-nine per cent of the telecourses had lessons that were rebroadcast at least once during the school year.

TAPE OR LIVE Eighty-seven per cent of the educational television stations reporting indicated that the telecourses they broadcast were recorded on videotape (83 per cent) or on film (four per cent) to insure reuse. The remaining 13 per cent of the telecourses being offered were unrecorded.

OUTSIDE SOURCES One-fourth of all music courses offered were produced in places other than the broadcasting station. Of the stations broadcasting music courses, one-third were offering courses produced outside of their locale.

Part II—AN OVERVIEW

Seven authorities in music education and instructional television found little to be enthused about after viewing portions of 70 lessons from almost every telecourse being broadcast in the United States today. The seven met with NCSCT staffers in Bloomington, Indiana.

Greatest concern was for lack of musicianship displayed by some of the teachers and the generally poor quality of their teaching.

While concern was also expressed for the evident lack of imagination, creativity, performance, and continuity, special emphasis was placed on the pivotal importance of the television teacher, the quality of his teaching, and the adequacy of his musicianship.

One conference participant forwarded the discouraged opinion that "television in music education is existing in spite of itself."

However, one of the conference's findings was that televised music education—whether or not the classroom teacher welcomes it and whether or not it is as effective as it might be—is being widely used in the nation's schools. More and more administrators are turning to television in an effort to reach large numbers of students with too few teachers and to bolster the quality of a school system's music instruction.

While the music and instructional television authorities appreciated the difficulty of producing music lessons for television, they insisted that steps must be quickly taken to improve the quality and effectiveness of what is being telecast. They pointed out that both educators and broadcasters have a decade of experience that must be measured and used. Yet, in spite of their disappointment, they remained optimistic about television's potential in music education.

Consensus was that television in music education can be used as a major classroom resource to initiate instruction, as a complementary resource to reinforce the classroom teacher's presentation, or as enrichment to extend the range of content and to broaden student experiences. There was general agreement that television can also play a meaningful part in in-service and pre-service teacher education.

In considering the crucial components of an effective television lesson in music the participants stressed the importance of selecting an effective television teacher. (Throughout the conference, each authority returned again and again to the importance of the teacher.)

The teacher must appreciate his own limitations, must be aware of the sensitivities and the needs of both the classroom teacher and the student, must involve the classroom teacher, must be musically competent, must be able to make available to the classroom first rate performances, and must possess certain unique characteristics necessary for a television teacher.

In selecting materials to be used in the television lesson, television teachers must make careful decisions about learning objectives and how best to reach those objectives. Then, and only then, should lessons be planned and materials developed for presentation.

Consensus was that music selected for either singing or listening must be musically valid and that television lessons ought to be related to major texts at levels where texts are being used. Another suggestion generally agreed upon was that supplementary classroom materials might be made available for use with a television course. Teacher's manuals should be prepared for every course, should not be too long, should contain scores for the music used in the television lesson, and should not assume that the classroom teacher has much time for before and after-lesson activities.

There was agreement that television teachers must do more to motivate students and that they should strengthen both lesson and course continuity, organization, and structure.

"The sample television lessons demonstrate very little thoughtful motivation. There is little genuine effort to interest students in what is being presented or in trying to make students like music," one authority commented.

Without adequate two-way communication between the television teacher and the classroom, singing should be taught only on a "This is how it ought to be done" basis. There was general agreement that songs ought to be taught for a purpose consistent with the lesson's overall objectives.

"Enjoyment in music education through television should not be equated with fun," another authority said. "Enjoyment, he continued, "is a major but not the sole aim of music education. Music education must also contribute to the individual's total development—for instance, listening and analytic skills."

The others agreed and outlined other goals toward which televised music education ought to be striving:

. . . . . television ought to help students understand what makes music—melody, singing, instrument playing, listening, body movement.

. . . . . television ought to help develop certain basic concepts about music.

. . . . . television ought to help develop a student's techniques of perception and performance.

. . . . . television ought to develop a refined taste in music.

. . . . . television ought to contribute to the student's total development by furthering his understanding of the creative process and a deeper understanding of himself through his own emotional response to the music being used by the television teacher.

(Continued on Page 11)

Part III-ITV IN

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LENGTH OF LESSON	FREQ. OF BRDCT	TAPE OR LIVE	USED BY OTHERS
ACCENT ON MUSIC	Boston, Mass.	WGBH & 21 Inch Classroom	7-10	8	30′	1/mo	T	yes
AMERICA SINGS	Omaha, Neb.	KYNE	5	31	15′	1/wk	T	no
CONCERTS FOR YOUNG PEOPLE	Pittsburgh, Pa.	WQED	4-9	4	30′		T	no
DO RE MI		Georgia ETV Council	4-5	33	20′		T	no
FEDOR KABALIN MUSIC WORKSHOP	University City, Michigan	WUCM	9-12	5	30′	1/wk	T	no
FINE ARTS:MUSIC	Austin, Texas	KLRN	4-6	14	25′	2/mo	T	no
FROM THE RECORD SHOP	St. Paul, Minn.	KTCA	6	32	20′	1/wk	L	yes
INTRODUCING SYMPHONY ORCHESTRA	Sacramento, Calif.	KVIE	3-6	5	20′	1/wk	T	yes
INVITATION TO MUSIC	Los Angeles, Calif.	Los Ang.	3	32	30′	1/wk	T	no
INVITATION TO MUSIC	Los Angeles, Calif.	City Schls.	4	32	30′	1/wk	T	no
IT'S MUSIC TIME	Dallas, Texas	KERA	1-2	16	15′	1/wk	T	no
JAN KOK MUSIC THEATER	Durham, N.H.	WENH	K-3	62	15′	2/wk	T	yes
KEYNOTES OF MUSIC	Orlando, Fla.	WFME	1-6	180	20′	5/wk	T	no
KEYS TO MUSIC	Omaha, Neb.	KYNE	4	31	15′	1/wk	T	no
LET'S ENJOY MUSIC	Tacoma, Wash.	KTPS	2	70	15′	2/wk	T	no
LET'S EXPLORE MUSIC	Tacoma, Wash.	KTPS	1	70	15′	2/wk	L	no
LET'S LISTEN AND SING	Omaha, Neb.	KYNE	1	33	15′	1/wk	T	no
LET'S MAKE MUSIC	Richmond, Va.	WCVE	2	26	30′	1/wk	T	no
LET'S MAKE MUSIC	Richmond, Va.	WCVE	3	26	30′	1/wk	T	no
LET'S MAKE MUSIC	Richmond, Va.	WCVE	4	26	30′	1/wk	T	no
LET'S SING TOGETHER	Seattle, Wash.	KCTS	3	69	15′	2/wk	T	yes
LIVING WITH MUSIC	Omaha, Neb.	KYNE	6	31	15′	1/wk	T	no
MAGIC MUSIC	Jacksonville, Fla.	WJCT	1-6	34	25′	1/wk	T	no
MELODY TIME	Nashville, Tenn.	WDCN	3	33	20′	1/wk	T	no
MERRILY SING	Seattle, Wash.	KCTS	2	70	15′	2/wk	T	yes
MUSIC ONE	Tacoma, Wash.	KPEC	1	70	20′	2/wk	L	no
MUSIC TWO	Tacoma, Wash.	KPEC	2	100	20′	3/wk	L	no
MUSIC THREE	Tacoma, Wash.	KPEC	3	100	20′	3/wk	L	no
MUSIC FOUR	Tacoma, Wash.	KPEC	4	100	20′	3/wk	L	no
MUSIC FIVE	Tacoma, Wash.	KPEC	5	70	20′	2/wk	L	no
MUSIC SIX	Tacoma, Wash.	KPEC	6	70	20′	2/wk	L	no
MUSIC-1	Norman, Okla.	KETA	1	72	15′	2/wk	T	no
MUSIC-2	Norman, Okla.	KETA	2	72	15′	2/wk	T	no
MUSIC-3	Norman, Okla.	KETA	3	72	15′	2/wk	T	no
MUSIC-4	Norman, Okla.	KETA	4	72	15′	2/wk	T	no
MUSIC-5	Norman, Okla.	KETA	5	72	15′	2/wk	T	no
MUSIC-6	Norman, Okla.	KETA	6	72	15′	2/wk	T	no
MUSIC-5	Ogden, Utah	KWCS	5	70	20′	2/wk	T	no
MUSIC-6	Ogden, Utah	KWCS	6	70	20′	2/wk	T	no
MUSIC GRADE 2	Denver, Col.	KRMA	2	35	20′	1/wk	L	no
MUSIC GRADE 3	Denver, Col.	KRMA	3	31	20′	1/wk	L	no
MUSIC GRADE 4-6	Denver, Col.	KRMA	4-6	35	20′	1/wk	L	no
MUSIC 5-6	Buffalo, N.Y.	WNED	5-6	28	20′	1/wk	T	no
MUSIC-1	St. Paul, Minn.	KTCA	1	11	15′	1/wk	T	yes
MUSIC-2	St. Paul, Minn.	KTCA	2	11	15′	1/wk	T	yes
MUSIC-3	St. Paul, Minn.	KTCA	3	12	15′	1/wk	T	yes
MUSIC-4	St. Paul, Minn.	KTCA	4	11	15′	1/wk	T	yes
MUSIC-5	St. Paul, Minn.	KTCA	5	10	15′	1/wk	T	yes
MUSIC-6	St. Paul, Minn.	KTCA	6	10	15′	1/wk	T	yes
MUSIC-K	St. Paul, Minn.	KTCA	K	10	15′	1/wk	T	yes
MUSIC BOX	Louisville, Ky.	WFPK	3	72	20′	2/wk	L	no

MUSIC EDUCATION

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LENGTH OF LESSON	FREQ. OF BRDCT	TAPE OR LIVE	USED BY OTHERS
MUSIC BOX	Louisville, Ky.	WFPK	5	72	20′	2/wk	L	no
MUSICAL CARROUSEL	Corvallis, Ore.	KOAP/KOAC	4	29	15′	1/wk	L	no
MUSIC FOR LISTENING	Montgomery, Ala.	Alabama ETV	5-6	32	30′	1/wk	T	no
MUSIC FOR YOU	Lafayette, Ind.	MPATI	4-6	64	20′	1/wk	T	yes
MUSIC FOR YOU (lower primary)	Milwaukee, Wis.	WMVS/WMVT	1	8	15′	1/3 wks	T	no
MUSIC FOR YOU (middle primary)	Milwaukee, Wis.	WMVS/WMVT	2	8	15′	1/3 wks	T	no
MUSIC FOR YOU (upper primary)	Milwaukee, Wis.	WMVS/WMVT	3	8	15′	1/3 wks	T	no
MUSIC FOR YOU 4-6	Milwaukee, Wis.	WMVS/WMVT	4-6	8	20′	1/3 wks	T	no
MUSIC FOR YOUNG PEOPLE	New York, N.Y.	NET	4-6	13	30′	1/wk	KINE	yes
MUSIC MAKERS	Nashville, Tenn.	WDCN	4	6	30′	1/wk	T	no
MUSIC ROOM	East Lansing, Mich.	WMSB	1-2	69	10′	2/wk	T	
MUSIC ROOM 1	Memphis, Tenn.	WKNO	1	60	15′		T	yes
MUSIC ROOM 2	Memphis, Tenn.	WKNO	2	60	15′		T	yes
MUSIC ROOM 3	Memphis, Tenn.	WKNO	3	60	15′		T	no
MUSIC ROOM 4	Memphis, Tenn.	WKNO	4	60	15′		T	no
MUSIC ROOM 5	Memphis, Tenn.	WKNO	5	60	15′		T	no
MUSIC ROOM 6	Memphis, Tenn.	WKNO	6	60	15′		T	no
MUSIC TIME	Des Moines, Iowa	KDPS	5	35	15′	1/wk	T	no
MUSIC TIME	Des Moines, Iowa	KDPS	4	35	15′	1/wk	T	no
MUSIC TIME	Des Moines, Iowa	KDPS	6	35	15′	1/wk	T	no
MUSIC TIME	Des Moines, Iowa	KDPS	2	35	15′	1/wk	T	no
MUSIC TIME	Des Moines, Iowa	KDPS	3	35	15′	1/wk	T	no
MUSIC TIME	Des Moines, Iowa	KDPS	1	35	15′	1/wk	T	no
MUSIC TIME I	Atlanta, Georgia	Georgia	3-4	33	30′		T	no
MUSIC TIME II	Atlanta, Georgia	ETV	5-6	34	30′		T	no
PATHWAYS TO MUSIC	Atlanta, Georgia	Georgia	INS	4	30′		T	no
PATHWAYS TO DISCOVERING MUSIC	Atlanta, Georgia	ETV	INS	4	30′		T	no
PATTERNS IN MUSIC	Richmond, Va.	WCVE	5	30	25′	1/wk	T	no
PRIMARY MUSIC OVERVIEW	Portland, Ore.	KOAP/KOAC	INS	1	30′	1	T	no
RHYMES, RHYTHMS, & ROUNDS	Seattle, Wash.	KCTS	4	68	15′	2/wk	T	yes
SING A SONG AT SIGHT	Kansas City, Mo.	KCSD	4	16	15′	2/mo	L	no
SING AND PLAY	Atlanta, Georgia	Georgia ETV	1-3	33	20′		T	no
SING, CHILDREN, SING	Boston, Mass.	WGBH	K-2	15	15′	1/wk	T	yes
SING HI, SING LO	New York, N.Y.	NET	K-3	52	15′	2/wk	KINE	yes
SINGING AND DOING	Omaha, Neb.	KYNE	3	34	15′	1/wk	T	no
SINGING, LISTENING & DOING	Lafayette, Ind.	MPATI	K-3	64	15′	2/wk	T	yes
SINGING TOGETHER	St. Paul, Minn.	KTCA	3	64	½-20′ ½-15′	2/wk	L	yes
SONGS AND SOUNDS	Seattle, Wash.	KCTS	3	68	15′	2/wk	T	yes
SONGS, SOUNDS & SYMBOLS	Cleveland, Ohio	WVIZ	4-6	22	20′	1/wk	T	no
STEPPING INTO RHYTHM	Cleveland, Ohio	WVIZ	K-2	32	15′		T	no
TAKE NOTE	Ogden, Utah	KOET	K-1	36	20′	2/wk	T	no
THERE IS MUSIC IN THE AIR	Buffalo, N.Y.	WNED	1-2	28	20′	1/wk	T	no
TIME FOR MUSIC	East Lansing, Mich.	WMSB	3-4	33	30′	1/wk	T	no
TIME FOR MUSIC	Marquette, Mich.	Central Mich ETV	3-4	35	15′	1/wk	T	no
U AND I IN MUSIC	Ogden, Utah	KOET	K-3	52	15′	2/wk	T	yes
U AND I IN MUSIC	Ogden, Utah	KOET	4-6		15′		T	yes
UNDERSTANDING MUSIC I	Schenectady, N.Y.	WMHT	K-2	32	15′	1/wk	T	no
UNDERSTANDING MUSIC II	Schenectady, N.Y.	WMHT	3-4	30	15′	1/wk	T	no
UNDERSTANDING MUSIC III	Schenectady, N.Y.	WMHT	5-6	31	15′	1/wk	T	no
WE READ AND SING	Richmond, Va.	KYNE	2	33	15′	1/wk	T	no
WORDS AND MUSIC	Tampa, Fla.	WEDU	4-6	34	25′	1/wk	T	yes
WORLD OF MUSIC	Atlanta, Georgia	Georgia ETV	6-7	33	20′	1/wk	T	no

Part IV—MUSIC TELECOURSE DESCRIPTIONS

ACCENT ON MUSIC
Teacher: Dr. Edward Gilday

Enriches existing music courses by bringing seventh-tenth graders experiences that would be difficult, if not impossible, to duplicate in the classroom. Utilizes the many musical resources of the Boston area such as the Handel and Haydn Society, The Greater Boston Youth Symphony, and the MIT Concert Band.

AMERICA SINGS
Teacher: Dave Moore

Assists fifth graders in the development of a deeper appreciation of music.

CONCERTS FOR YOUNG PEOPLE
Teacher: Miss Christine Skoda

Assists fourth to ninth graders in the development of a deeper appreciation, understanding and enjoyment of symphonic music. Emphasizes selections to be performed by the Pittsburgh Symphony Orchestra at its 1965-66 series of Concerts for Young People.

DO RE MI
Teacher: Miss Barbara Rustin

Encourages, for fourth and fifth graders, active participation in music through singing, listening, moving to music, and playing rhythm and melody instruments.

FEDOR KABALIN MUSIC WORKSHOP
Teacher: Fedor Kabalin

Describes, for the ninth-twelfth grades, various instruments, their place in the orchestra, their range, and how they are used.

FINE ARTS: MUSIC
Teacher: Mrs. Catherine J. Longenecker

Utilizes guest performers to give instruction in the fundamentals of music and music appreciation for the intermediate grades.

FROM THE RECORD SHOP
Teacher: Mrs. Lillian Giere

Studies the orchestra (strings and woodwinds, brass and percussion) for six graders, for understanding and appreciation. Includes opera, spirituals, jazz and popular music, the organ, chord music, the rondo form, the sonatina and sonata, folk songs and dances.

INTRODUCING THE SYMPHONY
Teacher: James Adair

Introduces sections of the symphony orchestra for third to sixth grades. Closes with two short concerts.

INVITATION TO MUSIC
Teacher: Mrs. Frances Benedict

Introduces, for the third and fourth grades, new songs, musical instruments, the use of these instruments, and several outstanding musicians who perform on the programs.

IT'S MUSIC TIME

Provides grades one and two with a description of musical instruments, various types of music, and source of various kinds of music.

MUSIC THEATER
Teacher: Jan Kok

Stresses instruction and experience in such primary music skills as listening, singing, playing instruments, and creating music for kindergarten through the third grade. Discusses the theory of music, the nature of sound, the elements of music, and musical instruments. Teaches children how to read music and encourages them to sing and play instruments—alone and in groups.

KEYNOTES OF MUSIC
Teacher: Miss Carolyn Bischop

Gives first through sixth graders a better understanding and appreciation of music.

KEYS TO MUSIC
Teacher: Miss Sally Jerome

Assists fourth graders to achieve a greater appreciation and understanding of music.

LET'S ENJOY MUSIC
Teacher: Miss Elda Sulerud

Teaches basic music concepts, for the second grade, and encourages student participation.

LET'S EXPLORE MUSIC
Teacher: Miss Elda Sulerud

Discusses basic music concepts for the first grade, and encourages student participation.

LET'S LISTEN AND SING
Teacher: Miss Sally Jerome

Assists first graders to achieve an appreciation of music.

LET'S MAKE MUSIC
Teacher: Miss Louise Bramm

Increases enjoyment of singing and playing for second graders by approaching all music first through hearing and feeling. Introduces the study of the printed music page and understanding of musical symbols.

LET'S MAKE MUSIC
Teacher: Miss Jane Willard

Helps the third graders to find enjoyment in singing, playing, and listening to music and to develop their ability to understand the printed page.

LET'S MAKE MUSIC
Teacher: Mrs. Margaret Gifford

Increases children's pleasure in singing and playing through a more thorough understanding of the music page. Emphasizes the use of the song flute. Designed for the fourth grade.

LET'S SING TOGETHER
Teachers: Mrs. Patricia Kloes and David Eddy

Emphasizes varied experiences in singing, rhythmic response, and note-reading readiness appropriate for the third grade. Provides students with a well-planned, enjoyable, educational experience in music.

LIVING WITH MUSIC
Teacher: Dave Moore

Assists sixth graders to achieve a deeper understanding and appreciation of music.

MAGIC OF MUSIC
Teacher: Mrs. Nita James

Covers, for grades one through six, the broad aspects of music and stimulates children to discover the many uses and joys of music.

MELODY TIME
Teacher: Mrs. Nancy Brantley

Assists the third grade teacher to provide supplemental musical enrichment for the student.

MERRILY SING
Teachers: Mrs. Patricia Kloes and David Eddy

Illustrates, for the second grader, varied experiences in singing, rhythmic response, and note-reading readiness appropriate for the grade level.

MUSIC ONE
Teacher: Mrs. Joan Curtiss

Presents singing done by rote with emphasis on mood, tempo, enunciation, and interpretation. Stresses musical activities that will encourage children to want to sing, move rhythmically, use rhythm band instruments, interpret creatively, or listen quietly.

MUSIC TWO
Teacher: Mrs. Joan Curtiss

Stresses participation in singing, listening, and rhythmic activity. Emphasizes singing and the enjoyment of music.

MUSIC THREE
Teacher: Mrs. Lenore Taylor

Discusses singing, listening, rhythmic activity, and simple theory. Emphasizes singing and the enjoyment of music, and exposes children to a wide variety of music, both vocal and instrumental. Gives basic skills as a background for music-reading, and uses rounds and descants as a basis for two-part singing.

MUSIC FOUR
Teacher: Mrs. Lenore Taylor

Discusses singing, listening, rhythmic activity, and simple theory. Emphasizes singing and the enjoyment of music by exposing children to a wide variety of music, both vocal and instrumental, and describes basic skills needed for music-reading. Uses rounds and descants as a basis for two-part singing.

MUSIC FIVE
Teacher: Mrs. Waletta Carlson

Presents a basic foundation in music, and studies singing easy two-part songs, music appreciation, and basic notation.

MUSIC SIX
Teacher: Mrs. Waletta Carlson

Describes a basic foundation in music, singing easy two-part songs, music appreciation, and basic notation.

MUSIC 1, 2, 3, 4, 5, 6
Teacher: Several

Provides basic musical information and experiences leading to a better appreciation of music and the part it plays in the life of an individual.

MUSIC 5
Teacher: Bruce Erickson

Initiates units of study using songs as vehicles for concept teaching and skill development. Presents special films and film strips for enrichment and art appreciation.

MUSIC 6
Teacher: Bruce Erickson

Describes units of study by using songs as vehicles for concept teaching and skill development. Presents special films and film strips for enrichment and art appreciation.

MUSIC, GRADE 2
Teacher: Miss Doris Yeingst

Illustrates musical compositions and songs by rote and a variety of visual aids.

MUSIC, GRADE 3
Teacher: Miss Doris Yeingst

Teaches musical compositions and songs by rote and various visual aids.

MUSIC, GRADES 4, 5, and 6
Teacher: Miss Nan Willett

Broadens the knowledge and outlook of primary grades 4, 5, and 6, by making full use of visual aids, guests and films. Covers music from the classics and chamber music to jazz and Broadway.

MUSIC 5-6
Teacher: Wallare C. Mayo

Enriches the child's musical knowledge and is not intended to replace regular classroom music education.

MUSIC K, 1, 2, 3, 4, 5, & 6
Teachers: Miss Joann Paden and Miss Pauline Kolsrud

Complements the music instruction offered the different grade levels.

MUSIC BOX
Teacher: Mrs. Virginia West

Emphasizes music reading, rhythmic response, singing, and listening, for the third, fourth and fifth grades.

MUSICAL CARROUSEL
Teacher: Mrs. Patricia Shrader

Brings to the fourth grade class enjoyable musical experiences in singing, rhythm, and listening.

MUSIC FOR LISTENING
Teacher: Mrs. Mary Justice

Presents, for grades five and six, historical information and excerpts of well known works of principal classical and contemporary composers. Illustrates musical themes of these works, visually and by the use of original songs, and presents rhythm studies of simple dances and rhythm activities.

MUSIC FOR YOU
Teacher: Miss Delores Dudley

Stresses the fundamental elements of music for grades four to six—melody, rhythm, tone quality, tempo, dynamics and forms

through singing, listening, rhythmic expression, playing instruments, creating and reading.

MUSIC FOR YOU
Teacher: Miss Roberta Best
Motivates and directs pupils in the development of thinking and planning processes, and provides pupils with rare and unusual experiences in learning which would not be available otherwise. Designed for grades one through six.

MUSIC FOR YOUNG PEOPLE
Introduces the instruments of the orchestra, and describes music composed for various instrumental families for grades four through six.

MUSIC MAKERS
Teacher: Miss Jane Treadway
Introduces instrumental music for the fourth grade, and provides guidance in the selection of an instrument for future band work.

MUSIC ROOM
Teacher: Mrs. George Ann Wolfe
Establishes a basis for understanding and appreciating the music around us by awakening an interest in music and encouraging the development of musical skills for the first and second grader. Provides musical experience and activities in singing, listening, rhythms, playing instruments, creativity, and music reading.

THE MUSIC ROOM—1
Teacher: Mrs. Anthony Walsh
Provides basic instruction in music for first graders.

THE MUSIC ROOM—2
Teacher: Mrs. Anthony Walsh
Offers basic instruction in music for second graders.

THE MUSIC ROOM—3
Teacher: Mrs. Anthony Walsh
Gives basic instruction in music for third graders.

THE MUSIC ROOM—4
Teacher: Mrs. Anthony Walsh
Provides basic instruction in music for fourth graders.

THE MUSIC ROOM—5
Teacher: Mrs. Anthony Walsh
Gives basic instruction in music for fifth graders.

THE MUSIC ROOM—6
Teacher: Mrs. Anthony Walsh
Offers basic instruction in music for sixth graders.

MUSIC TIME
Teacher: Miss Jeanette Hickman
Presents musical concepts, keyboard and auto harp experiences, and two-part and unison singing for the fifth grade.

MUSIC TIME
Teacher: Miss Sharon Karstens
Teaches tonette playing and two-part singing for the fourth grader.

MUSIC TIME
Teacher: Miss Sharon Karstens
Offers tonette playing and three-part singing for the sixth grader.

MUSIC TIME
Teacher: Miss Norma Van Zee
Illustrates the objectives of the theory and musical skills desired for second and third grade level, and develops listening skills.

MUSIC TIME
Teacher: Miss Norma Van Zee
Involves children of the first grade in singing, making rhythmic responses, listening and developing concepts of music (Tempo-Dynamics).

MUSIC TIME I
Teacher: Edward Cleino
Presents a sequenced program of musical activities covering note singing, music reading, singing games and rhythms, and creation of music for the third and fourth grade.

MUSIC TIME II
Teacher: Edward Cleino
Emphasizes note singing, music reading, singing games, listening, playing of melody instruments and creating music for grades five and six.

PATHWAYS TO MUSIC
Teacher: Lloyd Pfauton
Presents music television workshop on choral music at the high school level for in-service teacher education.

PATHWAYS TO DISCOVERING MUSIC
Teacher: Charles Leonhard
Presents information about music, a pattern for the teaching of music in the elementary school, and suggestions concerning the organization of the music program in the elementary school for in-service teacher education.

PATTERNS IN MUSIC
Teacher: Mrs. June Allen
Teaches fifth graders folk songs, sounds, art songs, and the rudiments of chord structure. Introduces outstanding composers and helps the pupils recognize the relationship of the arts.

PRIMARY MUSIC OVERVIEW
Teacher: Jesse S. Foster
Gives new teachers in our school systems an overview of the Primary Music program in schools during their induction period.

RHYMES, RHYTHMS AND ROUNDS
Teachers: Mrs. Patricia Kloes and David Eddy
Presents varied experiences in singing, rhythmic response, and note-reading readiness appropriate for grade four.

SING A SONG AT SIGHT
Teacher: Richard C. Berg
Illustrates rhythms and music reading to the fourth grade.

SING AND PLAY
Teacher: Miss Rose Kolpatzki
Stimulates active participation in music through singing, playing rhythm and melody instruments, movement and listening for grades one, two and three.

SING, CHILDREN, SING
Teacher: Tony Saletan
Provides music experiences not ordinarily available in the classroom for the second grade. Presents folk songs and dances from many countries and introduces representative stringed, woodwind and percussion instruments. Involves viewers in sing-

ing and responding to rhythms and seeks to stimulate creative expression.

SING HI, SING LO
Teacher: B. Kennett
Supplements music education for the kindergarten through the third grade.

SINGING AND DOING
Teacher: Miss Sally Jerome
Assists third graders in understanding and appreciating music.

SINGING, LISTENING, AND DOING
Teacher: Miss Delores Dudley
Stresses, for kindergarten through the third grade, the fundamental elements of music—melody, rhythm, tone quality, tempo, dynamics and forms through singing, listening, rhythmic expression, playing instruments, creating and reading.

SINGING TOGETHER
Teacher: Mrs. Lilian Giere
Illustrates review songs, new songs, Far Training Drill, sign singing drill, note songs, and music appreciation for the third grade.

SONGS AND SOUNDS
Teachers: Mrs. Patricia Kloes and David Eddy
Offers varied experiences in singing, rhythmic response, and note-reading readiness appropriate for grade three.

SONGS, SOUNDS AND SYMBOLS
Teacher: Miss Elaine Shakley
Provides experiences not available in the classroom through visits with accomplished musicians, the playing of unusual instruments, ballet, presentation of instrument families and a variety of songs, and original instrumental pieces of children for grades four-six.

STEPPING INTO RHYTHM
Teacher: Miss Brenda Veal
Stimulates singing, rhythm, listening, and instrument experiences to help the child discover what music is and what is most enjoyable. For kindergarten through the second grade.

TAKE NOTE
Teacher: Miss Jeanette Braleo Holt
Introduces specific objectives such as rhythms high and low tempo, dynamics, form and harmony for kindergarten and first grade.

THERE'S MUSIC IN THE AIR
Teacher: Lawrence G. Hemink
Helps the classroom teacher, for grades one and two, to use music as a part of her regularly scheduled work in other areas and relates those areas to music for the enrichment of the courses that she is directly responsible for as part of her regular assignment.

TIME FOR MUSIC
Teacher: Mrs. George Ann Wolfe
Provides appropriate musical experience in grades three and four for children to develop creativity, good taste, and the ability to enjoy good music with understanding and discrimination. Provides the core for listening to music, singing, instrumental music, music reading and rhythmics.

TIME FOR MUSIC
Teacher: Mrs. George Ann Wolfe
Deals with music, for the third and fourth grade, as it is used throughout the year, emphasizing the moods, the activities, the seasons, and the part music plays in our lives.

U AND I IN MUSIC
Teacher: Miss Pamela Johnson
Provides motivation for grades 4-6 for greater enjoyment and appreciation of the musical art.

U AND I IN MUSIC
Teacher: Miss Pamela Johnson
Gives grades kindergarten to three motivation for greater enjoyment and appreciation of the musical art.

UNDERSTANDING MUSIC I
Teacher: Miss Catherine Turnbull
Provides cultural material that is stimulating to the imagination for the kindergarten through the second grade. Trains childrens' ears to hear differences in rhythm, pitch and mood.

UNDERSTANDING MUSIC II
Teacher: Miss Catherine Turnbull
Builds on the fundamental concepts already covered in UNDERSTANDING MUSIC I—K-2nd grade. Progresses through new areas of interest and brings into the classroom a wide variety of musical experiences which are often impossible to achieve except through the medium of television. Designed for grades three and four.

UNDERSTANDING MUSIC III
Teacher: Miss Catherine Turnbull
Explores music of America and elsewhere, for grades five and six. Discusses mood, form, instruments, composers and folk music and correlates music, art and literature where appropriate.

WE READ AND SING
Teacher: David Moore
Assists second graders in understanding and appreciating music.

WORDS AND MUSIC
Teacher: Allan Entz
Helps create enjoyment and appreciation of all kinds of music, as well as recognition and understanding of various musical forms for grades four through six.

THE WORLD OF MUSIC
Teacher: Miss Lynda Moore
Provides better understanding of music and people from around the world through their music. Aimed at the sixth and seventh grades.

(Continued from Page 5)

. . . . . television ought to bring into the classroom materials usually not available.

. . . . . television ought to develop materials that appeal to both girls and boys.

Calling for an increase in depth of musical understanding as students move up the academic ladder, the conference noted that television in music education is currently most widely used at the elementary grade level. At the elementary level, the experts emphasized that television teachers make their lessons enjoyable and imaginative. They also urged that teachers stress development of listening skills as opposed to singing skills. To accomplish these goals, they suggested that a team of television teachers may prove most effective.

National Center for School and College Television

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NSCT NEWS *Supplement*
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INSTRUCTIONAL TELEVISION IN ART EDUCATION

"What we want to get across, is that art is something guttural, something highly significant . . . that the painter, the potter, the sculptor addresses himself to significant and major human problems . . . that they deal with the primary human issues

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of who are we, where are we going, why are we here . . . These are fundamental issues and growing out of these are many other human problems. This is what television can put across—dramatically and visually."

This report concerns the National Center for School and College Television's conference on television in art education. The conference was conducted to assess television materials now being offered in art areas in an effort to stimulate the development of increasingly effective television materials for the nation's schools. The report is divided into four sections:

- *Part I is a status report of art telecourses being offered in the United States by educational television stations during the 1965-66 school year.*

- *Part II is an overview of the discussion among the eight art and instructional television authorities who participated in the conference.*

- *Part III is a tabular breakdown of the information gathered for the conference. Here at a glance is what is being offered to students across the country.*

- *Part IV is a listing of descriptions of the art telecourses offered in 1965-66. The descriptions are from the sample lessons and printed information made available by stations for the conference.*

The educational and instructional television authorities at the conference reviewed printed materials (Teacher's Manuals), viewed sample lessons from telecourses, and, during the final session, considered the state of television in art education.

The eight authorities who joined the NCSCT staff at the conference are Manuel Barkan of Ohio State University; Vincent Lanier of the National Art Education Association; Gerald Willsea of educational station KRMA, Denver; Erling Jorgensen, associate director of the Instructional Media Center at Michigan State University; Harlan Hoffa, art educational specialist of the United States Office of Education; Hilda Lewis of San Francisco State College; Ben Bohnhorst, general manager of the Mid-West Program on Airborne Television Instruction; and Mary Rouse of Indiana University.

Part I—THE STATUS OF ITV IN ART EDUCATION

For this study, NCSCT sent questionnaires to 115 educational television stations. This section of the report is based on information contained in the replies of 102 ETV stations. This report does not consider materials developed or offered by commercial television stations and is concerned only with materials used in classroom instruction.

Of the 102 stations replying to the questionnaire, 67 reported the use of one or more telecourses on art education in their broadcast schedules. The 90 art telecourses in use during the 1965-66 school year were produced by 38 stations. Twenty of these telecourses were being used by more than one station.

ELEMENTARY GRADE LEVEL

GRADE EMPHASIS Of the 90 reported art telecourses, 82 were intended for elementary grade level use. Fifty-seven per cent of the elementary grade level telecourses were designed for the primary grades (K-3) and 43 per cent were designed for the intermediate grades (4-6).

LENGTH OF LESSONS On the elementary level, almost half (45 per cent) of the telecourses had lessons fifteen minutes in length. The remainder of the telecourses had lesson lengths of twenty minutes (38 per cent), twenty-five minutes (5 per cent), and thirty minutes (12 per cent).

NUMBER OF LESSONS IN TELECOURSE The number of lessons in a telecourse was dependent upon the frequency of weekly or monthly broadcast and whether telecourses were intended for use throughout an entire school year, only one semester, or part of a single semester. The number of lessons in the telecourses in art education ranged from 6 to 80. Most of the telecourses (42 per cent) had from 31 to 40 lessons. These were normally broadcast at the rate of one lesson per week for the full academic year. The second largest grouping (27 per cent) had from 11 to 20 lessons. These were designed for broadcasting one lesson per week for a semester. The remaining telecourses were distributed in these groupings: 1-10 lessons (9 per cent), 21-30 lessons (18 per cent), and over 40 lessons (4 per cent).

BROADCAST FREQUENCY OF LESSONS Sixty-seven per cent of the telecourses had one lesson broadcast weekly. Nineteen per cent of the telecourses had two lessons broadcast each month. The remaining 14 per cent were broadcast at various rates ranging from five lessons per week to one lesson every three weeks.

RECORDED OR UNRECORDED At the elementary level, 82 per cent of the telecourses were recorded for re-use. The remaining 18 per cent were unrecorded.

OUTSIDE SOURCES Twenty-two per cent or 20 elementary telecourses were used by more than one station. These 20 telecourses, produced by eight stations, accounted for almost one half of total art telecourse material broadcast.

SECONDARY GRADE LEVEL

GRADE EMPHASIS Six of the 90 art telecourses were intended for the secondary grade level. Three were designed for grades 7 and 8, and three for grades 9 through 12.

LENGTH OF LESSONS Four of the six telecourses had lessons 30 minutes in length. The fifth had lessons 20 minutes in length and the sixth had lessons of 15 minutes.

NUMBER OF LESSONS IN TELECOURSE The number of lessons making up the telecourses ranged from 9 lessons to 37 lessons. Four of the telecourses were in the 11-20 lesson grouping. The fifth telecourse had 9 lessons, and the sixth, 37 lessons. Four telecourses were designed to be used for one semester.

BROADCAST FREQUENCY OF LESSONS At the secondary grade level, four of the telecourses were broadcast at a rate of one lesson per week. Two of the telecourses had two lessons broadcast monthly.

RECORDED OR UNRECORDED All of the secondary grade level art telecourses were recorded for re-use.

OUTSIDE SOURCES At this level, no telecourse was used outside the producing station.

IN-SERVICE TEACHER EDUCATION

LENGTH OF LESSON Of the 90 art telecourses, only two were designed for in-service teacher education. Both of these telecourses were 30 minutes in length.

NUMBER OF LESSONS IN TELECOURSE One of the in-service telecourses was designed for use over a one semester period and contained 6 lessons. The other telecourse was intended for a full school year's use and contained 32 lessons.

BROADCAST FREQUENCY OF LESSONS Of the two telecourses, the one made up of 6 lessons was broadcast at a rate of two lessons per month. The 32-lesson telecourse had one lesson broadcast each week.

RECORDED OR UNRECORDED Both of the in-service art telecourses were recorded and available for replay.

OUTSIDE SOURCES Neither of the in-service telecourses was used outside the producing station.

Part II—AN OVERVIEW

A group of nationally known art educators and representatives of educational television met at the National Center for School and College Television in Bloomington, Indiana, to survey the adequacy of telecourses in art now in use across the nation and to develop guidelines for the production of future art telecourses. During the conference they viewed portions of some 70 courses that represented the bulk of what was transmitted to schools during the 1965-66 academic year. They were able to review enough of each lesson to permit valid judgements.

Though the art educators were especialy critical of current classroom practices in art education that lead to similar practices in most of the television lessons they sampled, both they and the broadcasters concurred that instructional television can play a most significant role in this field if adequate materials are developed.

The art educators were particularly annoyed at the apparent breakdown in communications between leadership in art education and those working in the nation's art classrooms.

What has happened in art education, according to one conferee, is that "the best thinking in the field has changed quite radically in the last half dozen years so that the people who are now operating in the field—even those who are good—are now operating on the basis of what were conceived to be good ideas five, six, seven, and eight years ago."

TV Has Unique Opportunity

Television, as a vital instructional medium, has the unique opportunity, in the words of one of the art educators, "to bring up to date the instructional thinking of the people in the field, the classroom teacher, and the supervisor."

Several other comments were made regarding the potential of instructional television in art education:

"What we want to get across, is that art is something guttural, something highly significant . . . that the painter, the potter, the sculptor addresses himself to significant and major human problems . . . that they deal with the primary human issues of who are we, where are we going, why are we here. . . . These are fundamental issues and growing out of these are many other human problems. This is what television can put across—dramatically and visually."

"If art is going to be taught in the schools, something really radical has to be done; here's an instrument where some quality can be brought into the classroom."

". . . what we need are new concepts in the field; some of them are beginning to emerge and they can perhaps be better exploited by television than in some of the more classical, traditional means."

". . . it makes good sense for us to think of developing television materials that reflect the most contemporary point of view."

"Don't underestimate the honorific aspects of television today—it's in every home and it's an instrument of authority . . . I think in the sense of being a catalyst for instructional change it can really provide the service we think it can because it does have a tremendous authority—the kind of authority the college professor's textbook may well not have."

As a matter of fact, so great was the conferees' enthusiasm concerning these possibilities, definite plans were made to insure that more adequate materials would become a certainty.

Participants Voice Criticism

During the portion of the conference devoted to the viewing of existing telecourses, the participants voiced strong criticism concerning several points: the unimaginative use of the medium, the poor quality of teaching, and, most of all, the totally unsatisfactory nature of what was being taught. In expanding this last criticism, the conferees emphasized that the telecourses almost without exception dealt with some aspect of the manipulation of materials—a practice that represents a point of view now considered obsolete. There were a great number of manipulatory activities shown including much papier-mache, puppetry, and work with clay, cloth, metal, and a variety of other materials. Additionally, a search of the teacher's manuals accompanying these sample television lessons showed that almost every telecourse included many kinds of materials and activities arranged in unrelated and illogical fashion.

Apart from the fact that the "breadth" approach to art instruction has been discredited for some time in art education, the participants pointed out an even more significant shift has taken place with respect to the general objectives of the field. This change can be briefly described as an increasing concern with ways to improve the child's response to art (other's products as well as his own) as opposed to the earlier stress on productive activity alone. They agreed that these telecourses clearly indicated an almost complete unawareness of this new direction.

One educator explained that the approaches shown in these telecourses (the stress on manipulatory activities and inclusion of such a wide variety of materials) originally came about because art educators for many years tended to construct curricula on

(Continued on Page 11)

Part III-ITV IN

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LENGTH OF LESSON	FREQ. OF BRDCST.	RECD. OR UNRECD.*	USED BY OTHERS
ELEMENTARY COURSES								
ADVENTURES IN ART	Memphis, Tennessee	WKNO	4	30	20′	1/wk	Rec.	No
ADVENTURES IN ART	Memphis, Tennessee	WKNO	5	30	20′	1/wk	Rec.	No
ALL AROUND US	Eugene, Oregon	Eugene P. S.	1-3	10	15′	1/wk	Rec.	No
ANIMALS IN ART	Schenectady, New York	Mohawk-Hudson ETV Council	3-4	17	30′	1/wk	Rec.	No
ART 2	Richmond, Virginia	WCVE	2	18	15′	2/mo	Rec.	No
ART 4	Richmond, Virginia	WCVE	4	18	15′	2/mo	Rec.	No
ART 5	Richmond, Virginia	WCVE	5	18	15′	2/mo	Rec.	No
ART: GRADE 1	Tacoma, Washington	KPEC	1	36	15′	1/wk	Unrec.	No
ART: GRADE 2-3	Tacoma, Washington	KPEC	2-3	35	15′	1/wk	Unrec.	No
ART: GRADE 4	Tacoma, Washington	KPEC	4	34	20′	1/wk	Unrec.	No
ART: GRADE 5-6	Tacoma, Washington	KPEC	5-6	32	20′	1/wk	Unrec.	No
ART 3-6	Santa Ana, Calif.	Santa Ana P. S.	3-6	16	20′	2/mo	Rec.	No
ART 6	Seattle, Washington	KCTS	6	35	30′	1/wk	Rec.	No
ART 1-2	Oklahoma City, Okla.	KOKH/KETA	1-2	35	20′	1/wk	Unrec.	No
ART 3-4	Oklahoma City, Okla.	KOKH/KETA	3-4	35	20′	1/wk	Unrec.	No
ART 5-6	Oklahoma City, Okla.	KOKH/KETA	5-6	35	20′	1/wk	Unrec.	No
ART 1 (Discovering Art)	Columbus, Ohio	WOSU	1	37	15′	1/wk	Rec.	Yes
ART 2 (Enjoying Art)	Columbus, Ohio	WOSU	2	37	15′	1/wk	Rec.	Yes
ART 3 (Exploring Art)	Columbus, Ohio	WOSU	3	37	15′	1/wk	Rec.	Yes
ART 4 (Growing in Art)	Columbus, Ohio	WOSU	4	37	15′	1/wk	Rec.	Yes
ART 5 (Adventurtes in Art)	Columbus, Ohio	WOSU	5	37	15′	1/wk	Rec.	Yes
ART 6 (Awareness in Art)	Columbus, Ohio	WOSU	6	37	15′	1/wk	Rec.	Yes
ART: GRADE 6	Buffalo, New York	WNED	6	28	20′	1/wk	Rec.	No
ART FOR GRADES 3-4	Lincoln, Nebraska	KUON	3-4	15	25′	1/wk	Rec.	No
ART FOR GRADES 5-6	Lincoln, Nebraska	KUON	5-6	15	25′	1/wk	Rec.	No
ART 4-6	East Lansing, Mich.	WMSB	4-6	34	30′	1/wk	Rec.	No
ART 1	Richardson, Texas	KRET	1	34	15′	1/wk	Rec.	No
ART 2	Richardson, Texas	KRET	2	34	15′	1/wk	Rec.	No
ART 3	Richardson, Texas	KRET	3	34	15′	1/wk	Rec.	No
ART 4	Richardson, Texas	KRET	4	34	15′	1/wk	Rec.	No
ART 5	Richardson, Texas	KRET	5	34	15′	1/wk	Rec.	No
ART 6	Richardson, Texas	KRET	6	34	15′	1/wk	Rec.	No
ART ABOUT US	Fargo, N. D.	KFME	1-3	30	20′	1/wk	Rec.	No
ART AND IMAGINATION	Columbia, S.C.	SCETV	4-6	30	30′	1/wk	Rec.	No
ART AND YOU	Carbondale, Illinois.	WSIU	2-3	32	15′	1/wk	Rec.	No
ART AT YOUR FINGERTIPS	Durham, N.H.	WENH	4-6	31	15′	1/wk	Rec.	Yes
ART COMES ALIVE	Washington, D.C.	WETA	2-3	15	15′	1/wk	Rec.	Yes
ART FOR YOU 1	Milwaukee, Wis.	WMVS	1	24	15′	1/3wks	Rec.	No
ART FOR YOU 2	Milwaukee, Wis.	WMVS	2	24	15′	1/3wks	Rec.	No
ART FOR YOU 3	Milwaukee, Wis.	WMVS	3	24	15′	1/3wks	Rec.	No
ART FOR YOU 4	Milwaukee, Wis.	WMVS	4	24	20′	1/3wks	Rec.	No
ART FOR YOU 5	Milwaukee, Wis.	WMVS	5	24	20′	1/3wks	Rec.	No
ART FOR YOU 6	Milwaukee, Wis.	WMVS	6	24	20′	1/3wks	Rec.	No
ART IS EVERYWHERE	Santa Ana, Calif.	Santa Ana P.S.	3-4	18	20′	2/mo	Rec.	No
ART: HERE, THERE, AND EVERYWHERE	Des Moines, Iowa	KDPS	1	18	15′	2/mo	Rec.	Yes
ART: HERE, THERE, AND EVERYWHERE	Des Moines, Iowa	KDPS	2	18	15′	2/mo	Rec.	Yes
ART: HERE, THERE, AND EVERYWHERE	Des Moines, Iowa	KDPS	3	18	15′	2/mo	Rec.	Yes
ART: HERE, THERE, AND EVERYWHERE 1-3	Lincoln, Nebraska	GPITL	1-3	24	15′	3/mo	Rec.	Yes

*Recorded or Unrecorded

ART EDUCATION

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LENGTH OF LESSON	FREQ. OF BRDCST.	RECD. OR UNRECD.*	USED BY OTHERS
ART LABORATORY	Tacoma, Washington	KTPS	5-6	37	20′	1/wk	Unrec.	No
THE ART LESSON	Kansas City, Mo.	KCSD	1-6	—	15′	—	Unrec.	No
ART: THINKING, FEELING, AND DOING	Jacksonville, Florida	WUCT	3-5	36	25′	1/wk	Unrec.	No
ART: TO SEE, TO DO	Ogden, Utah	KOET	K-3	30	20′	1/wk	Rec.	Yes
ART TREASURES	Norfolk, Virginia	WHRO	5	34	20′	1/wk	Rec.	No
ART WORLDS	Washington, D.C.	WETA	4-6	15	20′	2/mo	Rec.	No
ARTS AND CRAFTS	Nashville, Tennessee	WDCN	K-6	6	30′	2/mo	Rec.	No
BUILDING BLOCKS OF ART	Ogden, Utah	KWCS	3-4	35	20′	1/wk	Rec.	Yes
BUILDING BLOCKS OF ART	Ogden, Utah	KWCS	5	37	20′	1/wk	Rec.	Yes
BUILDING BLOCKS OF ART	Ogden, Utah	KWCS	6	33	20′	1/wk	Rec.	Yes
COME AND SEE	Santa Ana, Calif.	Santa Ana P.S.	K-2	18	15′	2/mo	Rec.	No
CONTEMPORARY CRAFTS	Madison, Wisconsin	WHA	4-6	30	20′	1/wk	Rec.	No
DESIGNED FOR YOU	Milwaukee, Wisconsin	WMVS	4-6	32	15′	1/wk	Rec.	No
DISCOVERING ART	Santa Ana, Calif.	Santa Ana P.S.	5-6	18	15′	2/mo	Rec.	No
DOORWAYS TO ART	Cleveland, Ohio	WVIZ	4-5	16	15′	2/mo	Rec.	No
DRAWING 1-3	Norman, Oklahoma	KETA/KOED	1-3	60	20′	1/wk	Unrec.	No
DRAWING 4-6	Norman, Oklahoma	KETA/KOED	4-6	60	20′	1/wk	Unrec.	No
DRAWING 1-3	Oklahoma City, Okla.	KOKH/KETA	1-3	18	20′	2/mo	Unrec.	No
ELEMENTARY ART: EYES ALERT 1-2	Gainesville, Florida	WUFT	1-2	10	15′	1/3wks	Rec.	No
ELEMENTARY ART: EYES ALERT 3-4	Gainesville, Florida	WUFT	3-4	10	30′	1/3wks	Rec.	No
ELEMENTARY ART: EYES ALERT 5-6	Gainesville, Florida	WUFT	5-6	10	30′	1/3wks	Rec.	No
EXPLORING ART	Tacoma, Washington	KTPS	3-4	37	20′	1/wk	Unrec.	No
INTERMEDIATE ART 4-6	Denver, Colorado	KRMA	4-6	34	20′	1/wk	Rec.	No
INTERMEDIATE ART 5-6	Austin, Texas	KLRN	5-6	15	25′	2/mo	Rec.	No
KALEIDOSCOPE	Orlando, Florida	WFME	1-6	80	20′	5/wk	Unrec.	No
KEY TO THE CUPBOARD	University Park, Pa.	WPSX	3-4	11	30′	1/wk	Rec.	No
LET'S BE ARTISTS	Portland, Oregon	Portland P.S.	4-6	8	15′	1/wk	Rec.	Yes
LET'S MAKE PUPPETS	New York, New York	WNYE	3-6	15	20′	1/wk	Rec.	No
LET'S TALK ABOUT ART	Cleveland, Ohio	WVIZ	1-2	16	15′	2/mo	Rec.	No
LOOKING INTO ART	Seattle, Washington	KCTS	4	34	30′	1/wk	Rec.	Yes
PAINTING THROUGH THE AGES	Eugene, Oregon	Eugene P.S.	5	10	15′	1/wk	Rec.	No
SEEING THROUGH ART	Seattle, Washington	KTCS	5	34	30′	1/wk	Rec.	Yes
TIME FOR ART	Fargo, N.D.	KFME	4-6	30	20′	1/wk	Rec.	No
YOUR ART IS YOU	Ogden, Utah	KOET	4-6	30	20′	1/wk	Rec.	Yes
SECONDARY COURSES								
ART 7-8	St. Louis, Mo.	KETC	7-8	16	30′	1/wk	Rec.	No
CREATIVE ART	Auburn, Alabama	Auburn U.	10-12	37	30′	1/wk	Rec.	No
LANGUAGE OF ART	Santa Ana, Calif.	Santa Ana P.S.	7	9	15′	2/mo	Rec.	No
PROFILES IN ART	University Park, Pa.	WPSX	9-12	16	30′	1/wk	Rec.	No
VISION AND ART	San Bernardino, Calif.	KVCR	5-8	15	30′	2/mo	Rec.	No
WORLD OF ART	Santa Ana, Calif.	Santa Ana P.S.	10	18	20′	1/wk	Rec.	No
IN-SERVICE TEACHER EDUCATION								
ARTS AND CRAFTS	Nashville, Tennessee	WDCN	In-S	6	30′	2/mo	Rec.	No
FORM AND IMAGINATION	Pittsburgh, Pa.	WQED	In-S	32	30′	1/wk	Rec.	No

Part IV—ART TELECOURSE DESCRIPTIONS

ELEMENTARY COURSES

ADVENTURES IN ART

Teacher: Mrs. Joan Roth

Acquaints the fourth grade student with a variety of art forms and techniques with which he can express himself.

ADVENTURES IN ART

Teacher: Mrs. Joan Roth

Presents the fifth grader with such subjects as painting, drawing, puppetry, mask-making, printing, and modeling.

ALL AROUND US

Teacher: Mrs. Freda Harshbarger Young

Helps children in the first, second, and third grades to be more aware of their five senses and the elements of art—color, texture, shape, and light.

ANIMALS IN ART

Teacher: George Weinheimer

Studies animals in art as portrayed by different people in different cultures. For the third and fourth grades.

ART 2, 4, 5 **(WCVE—Richmond, Virginia)**

Teachers: Several

Helps students to develop creativity, imagination, and an understanding of the world around them.

ART: Grade 1, 2-3, 4, and 5-6 **(KPEC—Tacoma, Washington)**

Teacher: Mrs. May Rockett

Demonstrates art tools and materials, and shows works of fine art related to the day's lesson.

ART 3-6

Teacher: Mrs. Polly Gartner

Provides basic instruction in line, shape, color, and form.

ART 6

Teacher: William Radcliffe

Stimulates students toward creative effort.

ART 1-2, 3-4, and 5-6

Teacher: Mrs. Gladys Whelihan

Assists students in developing creativity, imagination, and ability.

ART 1, 2, 3, 4, 5, and 6 **(WOSU—Columbus, Ohio)**

Teachers: Martin Russell, Miss Sandra Anderson, and Miss Bettie Eastwood

Develops each child's ability to use elements of art to express his own ideas, feelings, and experiences; to increase his ability to make better aesthetic judgments; to become more aware of the visual world; and to improve his ability to work with various art media and to evaluate his own performance.

ART: Grade 6 **(WNED—Buffalo, New York)**

Teacher: Sister M. Dorothy, SSJ

Develops the creative impulse, provides instruction in various techniques and in the use of materials, trains the powers of observation, and stimulates the pupil to think creatively and to develop an appreciation and a respect for great works of art.

ART FOR GRADES 3-4 and 5-6 **(KUON—Lincoln, Nebraska)**

Teacher: Roscoe Shields

Motivates and stimulates increased classroom art activity by the use of demonstrations, techniques, and use of materials including works of art not readily available.

ART 4-6 **(WMSB—East Lansing, Mich.)**

Teacher: Douglas McNitt

Presents various art material uses and the techniques of using art material.

ART 1, 2, 3, 4, 5, and 6 **(KRET—Richardson, Texas)**

Teacher: Mrs. Blanche Ziegler

Uses topics most suggested by teachers as those topics needed for enrichment for each grade level.

ART ABOUT US

Teacher: Bruce McGhie

Encourages children in the first, second, and third grades to see art forms and art uses about them in everyday life and to apply these forms and uses to their artistic endeavors in the classroom.

ART AND IMAGINATION

Teacher: Hans Pawley

Assists the student's natural promotion of the creative process by emphasizing the preciousness of the individual. For the fourth, fifth and sixth grades.

ART AND YOU

Teacher: Miss Alice Schwartz

Aims at developing children's creative art expression. For the second and third grades.

ART AT YOUR FINGERTIPS

Teacher: Miss Jane Dwyer

Provides supplementary art instruction for the third through the sixth grade and is designed to stimulate creativity and individual expressiveness on the part of the pupil.

ART COMES ALIVE

Teacher: Miss Cynthia A. Brumback

Encourages second and third grade students to develop an active interest in the many facets of art.

ART FOR YOU 1, 2, 3, 4, 5, and 6

Teacher: Kent Anderson

Introduces and demonstrates new art techniques to motivate activity in the student.

ART IS EVERYWHERE

Teacher: Miss Polly Gratner

Develops the concept of value as "dark, medium, and light," and illustrates the word "value" in five musical sequences for the third and fourth grades.

ART: HERE, THERE, AND EVERYWHERE 1, 2 and 3

(Three 18-lesson telecourses)

Teachers: Fred Hiatt and William Loebel

Designed to acquaint youngsters in the first, second, and third grades with perception, knowledge, and application of art techniques and materials.

ART: HERE, THERE, AND EVERYWHERE 1-3

(One 24-hour lesson telecourse. Lessons selected from "Art: Here, There, and Everywhere 1, 2 and 3.)

Teachers: Fred Hiatt and William Loebel

Explains the principles and elements of expression through art. Provides motivating and enriching experiences that will promote the growth of awareness, imagination, appreciation, and creative ability in children.

ART LABORATORY

Teacher: Jack Motteler

Stimulates the student's awareness and imagination by doing. For the fifth and sixth grades.

THE ART LESSON

Teacher: Miss Rosemary Beymer

Purpose and approach varies depending on intended grade.

ART: THINKING, FEELING, AND DOING

Teacher: Mrs. Dorothy Overmier

Demonstrates art materials, techniques, and projects for classroom follow-up for the third, fourth, and fifth grades.

ART: TO SEE, TO DO

Teacher: Mrs. Lorna Kennedy

Illustrates the use of many of the media available to the art student in kindergarten through the third grade.

ART TREASURES

Teacher: Alex Villers

Introduces various art media, explores their creative possibilities, and encourages pupils in the fifth grade to observe and to broaden their experiences.

ART WORLDS

Teacher: Miss Cynthia A. Brumback

Brings to the classroom guests and material resources which would otherwise be unavailable. For the fourth, fifth, and sixth grades.

ARTS AND CRAFTS

Teacher: Mrs. Ardella Thompson

Stimulates students from kindergarten through the sixth grade to express themselves in art.

BUILDING BLOCKS OF ART 3-4, 5, and 6

Teacher: Mrs. Betty H. Johnson

Describes artistic media and principles for grades three through six.

COME AND SEE

Teacher: Mrs. Polly Gratner

Illustrates by children's paintings and teacher demonstrations methods to help children paint more effectively. For the kindergarten through the second grade.

CONTEMPORARY CRAFTS

Teacher: James A. Schwalbach

Introduces students to basic art crafts which are simple enough for them to work in.

DESIGNED FOR YOU

Teacher: Sister Gilmary, SSND

Presents, explains and demonstrates new art techniques, the lives and works of the great artists, and shows reproductions of artistic masterpieces. For the fourth, fifth, and sixth grades.

DISCOVERING ART

Teacher: Mrs. Polly Gratner

Centers around the portrait of "Titus" by Rembrandt. For the fifth and sixth grade.

DOORWAYS TO ART

Teacher: Mrs. Carol Bosley

Encourages art appreciation with some information on how the artist works. For the fourth and fifth grade.

DRAWING 1-3 and 4-6

Teachers: Several

Provides basic instruction in such areas of drawing as texture, shape, light, shadow, perspective, and dimension.

DRAWING 1-3 (KOKH/KETA—Oklahoma City, Okla.)

Teacher: Paul Ringler

Provides a general drawing lesson that is supplementary in nature for primary and intermediate grades.

ELEMENTARY ART: EYES ALERT 1-2, 3-4, and 5-6

Teacher: Mrs. Nancy Burch

Illustrates several art activities to be executed in the classroom and shows procedures and techniques.

EXPLORING ART

Teacher: Jack Motteler

Stimulates the student's awareness and imagination by doing. For the third and fourth grade.

INTERMEDIATE ART 4-6 **(KRMA—Denver, Colorado)**

Teacher: Will Howard

Assists fourth, fifth, and sixth graders to develop an interest and understanding of the world about us by developing the powers of observation and imagination. Develops skills in the use of materials and tools, and encourages individual expression through a variety of media.

INTERMEDIATE ART 5-6 **(KLRN—Austin, Texas)**

Teacher: Miss Linda Schmid

Places emphasis on student participation. Uses local guest artists and the television teacher to develop an appreciation for works of art. For grades five and six.

KALEIDOSCOPE

Teacher: Dick Weidley

Assists in bringing art and creativity into the lives of the students. Encourages students to incorporate the ideas presented into their classroom work and homelife whenever possible.

KEY TO THE CUPBOARD

Teacher: Edward Mattil

Encourages children in the third and fourth grade to develop their conception of what they see around them through the use of a variety of art media.

LET'S BE ARTISTS

Teachers: Miss Mary Jane Terry and Mrs. Anne Begenich

Illustrates crafts, painting to rhythm, painting as a language, exploring clay, further explorations in clay (slab method), and creating with paper.

LET'S MAKE PUPPETS

Teacher: Miss Grace George Alexander

Involves students in the third through the sixth grades in a variety of art experiences such as drawing, painting, modeling, and working with assorted materials.

LET'S TALK ABOUT ART

Teacher: Mrs. Margaret Higginbotham

Introduces first and second graders to art and encourages free experimentation.

LOOKING INTO ART

Teacher: Jerry Conrad

Demonstrates tempera painting, collage, drawing, clay sculpture, paper sculpture, water color painting, puppetry, weaving and design for the fourth grade.

PAINTING THROUGH THE AGES

Teacher: Mrs. Freda Harshbarger Young

Acquaints fifth grade students with some of the artists of the past and present.

SEEING THROUGH ART

Teacher: Jerry Conrad

Develops the student's awareness of his environment and his own relationship to it, helps the student develop draawing and painting skills, and provides the student with a means of expression within the framework of his own awareness. For the fifth grade.

TIME FOR ART

Teacher: Bruce McGhie

Leads students through advanced procedures in various crafts and ventures. Covers pottery, wood block printing, oils, tempera, paper, and sculpture. For grades four through six.

YOUR ART IS YOU

Teacher: Mrs. Lorna Kennedy

Aims to provide motivation and skills for the student and provides limited art appreciation. For grades four through six.

SECONDARY COURSES

ART 7-8

Teacher: Richard Hartzell

Develops an appreciation for art and an understanding of the art of various periods of history and diverse cultures.

CREATIVE ART

Teacher: Mrs. Martha Applebee

Develops technical abilities, stirs imagination, and challenges creative thinking in young people in grades ten through twelve.

LANGUAGE OF ART

Teacher: Mrs. Polly Gratner

Illustrates for the seventh grader concepts of perspective used by artists to express distance.

PROFILES IN ART

Teacher: Jack Bookbinder

Covers the lives and works of famous artists for the high school student.

VISION AND ART

Teacher: Wayne Dean

Approaches art appreciation and art history by illustrating the elements of art-line, form, value, color, and texture. For grades five through eight.

WORLD OF ART

Teacher: Mrs. Polly Gratner

Explains and demonstrates the fundamentals of papier mache to older students. For the tenth grade.

IN-SERVICE TEACHER EDUCATION

ARTS AND CRAFTS

Teacher: Mrs. Ardella Thompson

Designed as an in-service program to assist teachers in teaching art in the classroom and to use "Arts and Crafts" effectively.

FORM AND IMAGINATION

Teacher: Miss Mary E. Sceiford

Aims to stimulate individual expression through various art activities and materials regardless of limited classroom facilities and the teacher's background. In-service education for elementary grade classroom teachers.

(Continued from Page 5)

the basis of only one model: that of the artist. The feeling now exists among the leaders in the field that much better curricula can be developed by the employment of multiple models. Thus the model of the artist will continue to be relevant but those of the critic and the historian will find equal importance.

The educators were quick to emphasize that the unawareness of new trends evidenced in the telecourses is not unique to this medium alone. Indeed, it is dishearteningly evident at all levels of art education and forms one of the most pressing problems presently confronting the field. The cause undoubtedly can be ascribed to poor communication between the leading thinkers and those working elsewhere across the country, poor communication resulting in a gap between planning and action. As has been pointed out, this gap is now so large that the majority of art teachers currently are operating on the basis of what was thought to be good practice a half-dozen years ago.

Points of Concensus

The conferees were questioned as to what might be done to make future telecourses more adequate in terms of content. They agreed that although the thinking of the leaders may not yet be completely unanimous concerning all of the purposes of art programs, there are at present enough points of concensus on which to base a series of TV lessons and accompanying materials. These points are:

1. The manipulation of materials alone is no longer adequate and the "cafeteria approach" (one material today and another tomorrow) is particularly inadequate.

2. Children must be taught how to look at art and how to make judgments about works of art and other objects in the environment, both natural and man-made.

3. Children must be helped to develop their abilities to verbalize about art.

4. Art experiences concerned with both response and production must begin when the child first enters school and continue in increasingly complex patterns which match the child's progress in achieving higher levels of perceptual and conceptual maturity. This requires a structured, sequential program.

The group then moved on to other points of criticism with the intent of providing explicit assistance for the developers of future productions. One major item of agreement was that most of the television materials exhibited a disturbingly low level of professional polish and imagination. This failing was particularly noticeable in the handling of the cameras which were usually operated in static, unmoving patterns. One participant summed up the group's views when he said, "The cameras just sat there. . . . There must be some better and more imaginative way of using them rather than simply that of moving thirty kids out of the classroom and two cameras in." The conferees suggested that camera shots might well stress close-ups of the art objects under discussion instead of focussing on the teacher or the "talking face."

The art educators felt that while this unimaginative handling might well we disturbing to other subject-matter fields it was particularly damaging for an area which, almost by definition, is assumed to be both visual and creative. This, they pointed out, should be classed as an outstanding example of how **not** to practice what one preaches.

Other considerations to be made, they continued, include that of a more careful selection of the individuals who are to serve as instructors for these courses. While they would not go so far as to list the exact characteristics to be desired in these television teachers they did agree that, above all else, such persons must be able to communicate a deep personal commitment and involvement in art.

The question of whether teacher's guides or manuals are important adjuncts to the courses was also considered. While the group felt that those accompanying the current telecourses showed little content of any significance and were disappointingly structured as well, they were somewhat divided as to the ultimate value of this type of written material. One participant held that a well-constructed series of programs should be entirely self-contained and would need no additional material. Others, however, pointed out that teachers who use telecourses in the classrooms most often desire some kind of advance information on what to expect and why. Most conferees agreed that it probably would be valuable to include suggestions as to other supplemental materials and sources which the teachers and pupils could consult if they desired.

Conference's Last Day

The most important part of the conference occurred in the final portion of the last day in which definite plans were made for the development of telecourses to be designed in accordance with the new goals and most recent thinking of the field. The group was convinced that one or two such properly conceived courses (perhaps one for the lower elementary level and another for the intermediate grades) might function as most efficient instruments for the field both in a communicative and innovative sense at a time when such efforts are badly needed. They believed that television is a particularly efficient medium for this purpose because of its immediacy. These new telecourses might thus influence not only the children but the teachers, the administrators of schools, and perhaps the parents as well.

The conferees received assurances of positive assistance for the development of at least one such telecourse from officials of the NCSCT and began to organize operations which would insure the fastest possible production of such a course.

They proposed that two smaller sub-groups be formed. One, of five or six members, would be responsible for most of the policy-making, planning, and actual writing. The second, and larger group, would serve a critiquing function for the first. They also suggested that the best technical personnel possible should be obtained to proceed with the project once the writing was concluded. The conferees hoped that through such cooperative efforts a suitable telecourse could be ready for use within the next two years and that this, in turn, would serve as a stimulus for other efforts.

National Center for School and College Television
Box A, Bloomington, Indiana 47401

THE NATIONAL CENTER FOR SCHOOL AND COLLEGE TELEVISION serves all institutions concerned with the use of television in education. NCSCT makes available recorded lessons of the highest quality for preschool, elementary, secondary, college, extension, industrial, and continuing professional education.

To relate its activities to the major needs of institutions throughout the United States, NCSCT works closely with content specialists, administrators, professional groups, and regional television organizations.

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TELEVISION IN HEALTH AND PHYSICAL EDUCATION

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This report concerns the National Center for School and College Television's conference on television in health and physical education. The conference was conducted to assess television materials now being offered in health and physical education in an effort to stimulate the development of increasingly effective television materials. The report is divided into three sections:

- *Part I is a status report of health and physical education telecourses being offered in the United States.*
- *Part II is an overview of the discussion among the health and physical education and television authorities who participated in the conference.*
- *Part III is a tabular breakdown of the information gathered. The materials listed in this section form the basis for Part I. Lessons from most of the telecourses listed here were viewed during the conference.*

The conference participants reviewed print materials (for the most part Teacher's Manuals which accompany television materials), viewed sample lessons from the telecourses, and, during the final session, considered the state of television in health and physical education.

The nine authorities who assessed television materials designed for elementary and secondary grade levels are Anita Aldrich of Indiana University; William Carlyon of the American Medical Association; Michael E. Flanagan, State Supervisor of Physical Education; Lewis A. Hess of the Ohio State University; Chalmer G. Hixson of The Ohio State University; Robert Kaplan of the American Medical Association; Edward Mileff of the American Association for Health, Physical Education and Recreation; Lawrence Rarick of the University of Wisconsin; and Jean Young of the Pontiac, Michigan, public schools.

The sixteen authorities who assessed television materials designed for higher education are Loren Akers of the University of Illinois; Fay Biles of Kent State University; William Bock of Ball State University; William Brennan of Indiana University; William Carlyon of the American Medical Association; Robert Goldberg of Illinois Teachers College-Chicago North; Chalmer G. Hixson of The Ohio State University; Robert Kaplan of the American Medical Association; John R. LeFevre of Southern Illinois University; Henry Mariotti of Edinboro State College; Edward Mileff of the American Association for Health, Physical Education and Recreation; Freda Phillips of Ohio University; Jack Richardson of Eastern Illinois University; Charles Stamps of Illinois Teachers College-Chicago North; C. Harold Veenker of Purdue University; and Ray E. Wolf of Purdue University.

Part I—The Status of TV in Health and Physical Education

For its conference, NCSCT sent questionnaires to all ETV stations and state ETV networks, as well as several closed-circuit facilities.

Fifty-five different television courses were found in use at the elementary, secondary, and college levels.

ELEMENTARY GRADE LEVEL

GRADE EMPHASIS Of the 55 telecourses, 58 percent (33 courses) was designed for use at the elementary grade level. Sixteen were intended for the primary grades (K-3), 16 were designed for the intermediate grades (4-6), one was intended for use by grades 1-6.

FREQUENCY OF TRANSMISSION Of the 33 telecourses, 64 percent was designed for use throughout a full academic year and 36 percent was intended for use for only one semester. Twenty-nine of the 33 telecourses were designed to be transmitted at a rate of one lesson each week; two telecourses, at a rate of two lessons each week; one telecourse, at a rate of one lesson each month; and another, at a rate of two lessons each month.

RECORDED OR UNRECORDED Thirty telecourses (91 percent) were recorded and available for later use; only three telecourses were not recorded.

USED BY OTHERS Only 36 percent (12 telecourses) of the 33 telecourses was used by stations other than the producing station. Sixty-four percent (21 telecourses) was used only by the producing station.

SECONDARY GRADE LEVEL

GRADE EMPHASIS Only seven of the 55 telecourses (nine percent) were intended for grades seven through 12. Of the seven telecourses, just over half (four courses) were designed for use throughout a full academic year; three courses were intended to be used for one semester.

FREQUENCY OF TRANSMISSION Five of the telecourses were to be transmitted at a rate of one lesson each week; one, at a rate of one lesson every two weeks; and another, at a rate of one lesson each month.

RECORDED OR UNRECORDED Only two of the seven telecourses were recorded and available for future replay.

USED BY OTHERS Only one of the seven telecourses was used by a station other than the producing station.

COLLEGE LEVEL

GRADE EMPHASIS Thirty-three percent of the telecourses (18 courses) was for the college level.

FREQUENCY OF TRANSMISSION Of the eighteen courses, *all* were designed to be used in one semester. Eight of the telecourses had a transmission rate of one lesson each week, and ten had a rate of two lessons each week.

RECORDED OR UNRECORDED Sixteen of the 18 telecourses (89 percent) were recorded and available for later use.

USED BY OTHERS *None* of the college level telecourses were used beyond the production point.

Part II—An Overview

Prominent authorities in health and physical education and specialists in instructional television participated in two recent conferences conducted by the National Center for School and College Television. The conferees studied the status of school television in present day health and physical education and constructed some general guidelines for future production and utilization of television materials in the two areas.

Attached to the second conference was a special meeting of health educators from colleges and universities in the Midwest which conduct a "general education" type of health education course. As a result of the high degree of "sameness" in college television materials, this special group explored the potential of a coordinated project to produce television resources for collegiate health instruction which would be available for interinstitutional use.

The participants viewed materials produced for the schools and colleges in 1965-66. Adequate time for viewing, analysis and discussion was provided so that valid group judgments were reached.

Observations

None of the conferees had anticipated an extensive use of television in health and physical education. They were, therefore, impressed by the obvious commitment of talent, resources and time to what represented a major effort by specific schools and colleges to meet perceived needs through television. Each television course had been developed in its own locale with little or no exchange of information among the professional groups in health and physical education.

Most of the elementary school television courses assessed were designed to cover several adjacent grade levels: that is, one course would be designed for grades one, two and three, while another course was designed for grades four, five and six. This seemed to encourage groupings of students and repetition of content undesirable for effective learning.

The elementary school materials were all designed to fit the graded school's organizational pattern. None were available for the ungraded school or for the maturational placement of children in health and physical education.

Men and women were featured as studio teachers, thus providing an opportunity for elementary school children to identify with male or female figures.

While there was general agreement that the materials viewed would "upgrade" many ongoing programs, television is perpetuating traditional concepts of method and content. The bulk of the televised lessons were didactic in approach with no provisions for student exploration, discovery or creativity. In the same way, lessons featured the traditional content of skill and activity.

The materials did not utilize the medium: television usually served as a carrier to transport the teacher. Talk crowded the lessons. There were too few visuals, film clips and demonstrations. Neutral backgrounds, poor camera angles, and unsuitable clothing for teacher and demonstrators detracted from the productions.

Too-hurried a pace combined with too much content decreased effective learning and increased problems of recall.

Many of the television lessons were directed at several groups simultaneously: the viewing classroom teachers, the students being taught in the studio, and the viewing students in the classrooms. It was the opinion of the conferees that such ambivalence of purpose was confusing especially for classroom students whose roles would often change abruptly from listening-in on their teachers' in-service education, to the vicarious experience of observing other children being taught in the studio, to the central role of being taught by the studio teacher.

Of particular note was the lack of television materials for health and physical education in the secondary schools, and the very limited quantity designed for the adjacent grades in junior high schools. Use of television in the upper grades may be prevented by the ready availability of secondary school teachers possessing expertise in these areas, the limitations of the traditional purposes of activity and "perspiration," and the common tendency of the public to focus its attention on boys' interscholastic athletics while ignoring the instructional program for all students.

The sameness of content and basic approach in the lessons for collegiate health instruction was striking. With very minor changes, most of the materials could have been used in any of the other health courses represented. The duplication of resources, talent and time in the production of the same materials was most obvious. What represented a major effort by each of a number of institutions had produced a quantity of similar television lessons, only a few of which could be labeled anything but ordinary.

Conclusions

While the conferees held mixed reactions to the materials viewed and while some had reservations concerning any use of television in physical education, there was consensus that well designed television materials could have a significant impact. Such materials could

(1) provide a point of entry for health and physical education into the established curriculum of a school or college;

(2) provide both resource and in-service education for the already overburdened elementary school classroom teachers; and

(3) provide a means of reducing the cultural lag between new concepts and their assimilation into actual educational practice.

Traditionally physical education has centered on skill and exercise—students engaged in vigorous activity. The profession is busily identifying other concepts that should be included with skill and exercise in physical education. These include a wide range of visual presentations to expand the sensory-perceptual experiences essential to full development; immediate participation in vigorous activity and motivation to extend such activities into future adult life; efficiency of movement; instruction in safety of movement; the development of an appreciation of movement; and the development of an adequate self-concept. These concepts lend themselves to television treatment.

In health education the same linear dimensions in learning are sought as in physical education, and television can assist in the teaching-learning of health practices, health knowledge, and attitudes about health problems in society. At the college level television can participate in a more meaningful and sophisticated dialog between science and health behavior.

The traditional approach that all students in health and physical education are to be performers is no longer adequate. Students must become performers and consumers to live the fullest lives. Knowledge and appreciations which provide powers of discrimination and appreciation for sports and the health issues of contemporary society are essential.

Potential Roles for Television

Unless some drastic change in conditions occur which no conferee would predict, the supply of qualified specialists in health and physical education, especially at the elementary school level, will meet but a fraction of the need. Television, then, can serve as a "specialist" in instruction for numerous students now enrolled who would otherwise be "abandoned" as recruitment and preparation of needed specialists are expanded. The impact of television's use in this way could result in immediate improvement in instruction.

In established programs of health and physical education, television could initiate new activities and materials as well as enrich the traditional ones. Intellectual content, models of motor performance, unlimited visual experiences and an involvement with the studio teacher's methodology would provide a continuous in-service education for the classroom teacher. In the multi-section courses of a college or university and the multi-schools of a school system television provides an assured core of material to be taught.

Television materials, teacher guides and workshops can be especially designed as in-service education to accompany the regular in-class television lessons for students. Certainly, the administrative problems of all in-service education would be present in these activities. Definite commitments for at least a full semester of participation by the teacher seems to be required if television is to be effective.

Television could provide an effective means of sharing concepts, models and methods throughout the profession. One participant pointed to television as "the great unveiler" in any effort to improve instruction.

In pre-service education the colleges and universities could utilize, in similar ways, materials specifically designed for the prospective teachers. In addition, television materials described above could enrich the courses of teacher preparation.

Recommended Guidelines

The conferees agreed that a minimum of one television lesson per week is required if television is to be a major factor in the course being taught. The most satisfactory lesson length seems to be 14-15 minutes in primary grades, 15-20 minutes in upper elementary, 20-30 minutes in secondary schools, and 20-45 minutes in higher education. Realizing that effective instruction in health and physical education cannot always be packaged in the same time module, the conferees recommended that time be determined by the instructional task at hand.

It was the consensus that television lessons should be designed for a particular viewing audience. In-service education for the teacher should not monopolize the in-class time of students; in-class lessons should be designed for students with in-service education occurring as a by-product.

The most important component of the television lesson is the studio teacher. Thoughful selection is necessary. While the conferees agreed that certain television teachers were more effective than others, they found it difficult to list the qualifications unique for success. However, they did say that successful television teachers should be expert in the appropriate subject, should "involve" the viewer, should be vital and enthusiastic, should be able to make *visual* presentation and explanations, and should be able to analyze and explain movement.

The use of students in studio demonstrations was highly recommended. Demonstrations should include highly skilled models as well as readily attainable ones for the viewing students.

Too little is known to determine the desirability of using different students in the preparation of each lesson as opposed to using the same students for all lessons. No consensus could be reached here.

Emphasis should be given to each of the important ideas in a lesson, and time must be provided to refine those ideas. The density of content and the pacing of presentation should not overwhelm the viewers who need

some opportunity to assimilate ideas and information during the telecast.

The widest possible use of audio-visuals is an important component of each lesson. The medium lends itself to presenting many materials which would be impossible in the traditional presentation in a gymnasium or classroom. New materials demand a more sophisticated use of television than was viewed at the conference.

The conferees pointed out one additional component of a television lesson: a summary and/or evaluation. It was emphasized that it need not, in fact *ought not*, be verbal in nature.

Opportunity for follow-up activities for each television lesson is recommended. Current practice usually provides one additional period each week following the television lesson. Of course the nature of the television lesson and its content will be factors here, as well as the availability of suitable space and facilities. The most desirable plan presented provided for follow-up activities as soon as possible after the television lesson.

The conferees suggest that the problem of the viewing space for physical education classes needs study and research. It seemed logical to view those lessons involving participation in gymnasiums and similar spaces. Other types of lessons, health education for example, could be viewed in a classroom. Of course, the traditional controls of environmental conditions conducive to learning should be provided.

Television lessons should be as interesting and stimulating as possible. Students can tune-out television mentally just as they can classroom teachers. Dull, drab lessons which merely transfer the lecturer from podium to screen are not adequate. Here again the medium lends itself to interesting and unusual presentations.

Television lessons and courses should have a minimum level of adequacy built into them. The receiving teachers do not bring similar amounts of preparation, skill and experience to the lessons. Experience has shown that some do not read the teacher's manuals or follow up the television lessons. Therefore, the television materials must provide at least minimum levels of quantity and quality of instruction.

The conferees also recommend a planned program of in-service orientation and preparation to assist the teachers with the problems of reception and utilization of television. This should parallel and be related to the course being used by the teacher. The studio teacher should participate in these activities where possible.

The planning process for televised instruction should be lengthened and involve resources outside the institution and locale producing the materials. Pilot programs should be produced, used and evaluated. This should insure quality control and an increasingly effective use of the television medium in health and physical education.

The Future

Suggestions for future directions as television is developed for these fields were discussed. Televised instruction should develop as an integral part of the school program and not as an addition which must necessarily usurp time assigned to other subjects. It should be integrated with other subject matter areas of the curriculum as well.

Future programs in health and physical education should be developed for each grade level and be progressive from grade to grade. Each course should provide appropriately spaced in-service lessons for the teachers.

Innovative approaches and content are demanded by the future. Series on the *hows* and *whys* of Physical Education, and on contemporary intellectual content are needed since many certified teachers active in schools and colleges have not taken such materials from their own pre-service preparation.

A series on Dance which could be utilized by teachers much as the Durlacher Records have been used would be an invaluable addition.

The future should bring an extensive sharing of resources throughout the professional groups. Materials will be developed for wide distribution which can be used to meet the varying needs from school to school and community to community. This will advance as the basic skills, knowledges and attitudes are identified for each grade level.

The future demands coordinated and cooperative efforts by the Curriculum Commission, Design Commission and other planning groups of the American Association for Health, Physical Education and Recreation. New concepts of curricula and pedagogy should appear in television form as well as printed form for wide dissemination.

In conclusion, the conferees were confronted time and again with the lack of scientific research devoted to television in health and physical education. The future must provide for the stimulation of valid research in this area.

The most important next step occurred on the last day of the second conference. The collegiate health educators were receptive to proposals for producing a core of television materials for college level health education from which cooperating institutions could draw videotapes. In the judgment of the conference each cooperating college would be relieved of the burden of all the lessons and materials it needed for its own course; each could, therefore, concentrate its talent, finance and facilities on the production of those materials best produced locally. A small study committee was formed and charged with the responsibility of developing a proposal for the conference to examine in the near future.

Part III—TV in Health

TELECOURSE TITLE	PRODUCER	PRODUCTION LOCATION	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
PRIMARY COURSES						
ALL ABOUT YOU	WGBH	Boston, Mass.	1-2	11	15′	1/wk
ELEMENTARY HEALTH SCIENCE 3-4		Alabama ETV Comm.	3-4	33	15′	1/wk
FOCUS ON FITNESS	KCTS	Seattle, Washington	2	15	15′	1/wk
FUN AND FITNESS	WFPK	Louisville, Kentucky	2	15	15′	2/mo
GUIDELINES 1-6	KYNE	Omaha, Nebraska	1-6	4	15′	1/mo
GROWTH THROUGH PLAY K-3	KUSU	Logan, Utah	K-3	12	10′	2/wk
HEADS UP	KQED	San Francisco, Calif.	2-3	14	15′	1/wk
HEALTH		Milwaukee Public Schools	3	15	15′	1/wk
PHYSICAL EDUCATION 1-2		Oklahoma ETV Comm.	1-2	35	15′	1/wk
PHYSICAL EDUCATION 1-2	WOSU	Columbus, Ohio	1-2	36	15′	1/wk
PHYSICAL EDUCATION 3-4	WOSU	Columbus, Ohio	3-4	36	15′	1/wk
PHYSICAL EDUCATION 1-2	KPEC	Tacoma, Washington	1-2	27	15′	1/wk
PHYSICAL EDUCATION FOR YOU 1		Milwaukee Public Schools	1	30	15′	1/wk
PHYSICAL EDUCATION FOR YOU 2		Milwaukee Public Schools	2	30	15′	1/wk
PHYSICAL EDUCATION FOR YOU 3		Milwaukee Public Schools	3	30	15′	1/wk
PRIMARY PHYSICAL EDUCATION	KTEH	San Jose, Calif.	1-3	30	10′	1/wk
INTERMEDIATE COURSES						
ELEMENTARY HEALTH SCIENCE 5-6		Alabama ETV Comm.	5-6	33	15′	1/wk
FOCUS ON FITNESS	KCTS	Seattle, Washington	5	15	15′	1/wk
FOOD TO GROW ON	WMEM	Orono, Maine	4	10	20′	1/wk
FUN AND FITNESS	WFPK	Louisville, Kentucky	5-6	15	15′	1/wk
GROWTH THROUGH PLAY 4-6	KUSU	Logan, Utah	4-6	12	10′	2/wk
HEALTH		Milwaukee Public Schools	5	15	15′	1/wk
I'M FINE, WHO ARE YOU?	KTEH	San Jose, Calif.	4-6	30	20′	1/wk
LET'S ASK DR. TENNEY	WHA	Madison, Wisconsin	4-6	15	15′	1/wk
PHYSICAL EDUCATION 3-4		Oklahoma ETV Comm.	3-4	35	15′	1/wk
PHYSICAL EDUCATION 5-6		Oklahoma ETV Comm.	5-6	35	15′	1/wk
PHYSICAL EDUCATION	KPEC	Tacoma, Washington	3-6	27	15′	1/wk
PHYSICAL EDUCATION	KOET	Ogden, Utah	4-6	30	20′	1/wk
PHYSICAL EDUCATION	WITF	Hershey, Pa.	4-6	30	15′	1/wk
PHYSICAL EDUCATION	WOSU	Columbus, Ohio	5-6	36	15′	1/wk
PHYSICAL EDUCATION FOR YOU 4		Milwaukee Public Schools	5	30	15′	1/wk
PHYSICAL EDUCATION FOR YOU 5		Milwaukee Public Schools	4	30	15′	1/wk
PHYSICAL EDUCATION FOR YOU 6		Milwaukee Public Schools	6	30	15′	1/wk

and Physical Education

TELECOURSE TITLE	PRODUCER	PRODUCTION LOCATION	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
SECONDARY COURSES						
HEALTH 7	KCSD	Kansas City, Mo.	7	71	25′	2/wk
HEALTH 8	KCSD	Kansas City, Mo.	8	34	25′	1/wk
HEALTH EDUCATION FOR HEALTHFUL LIVING		Liberty Local Schools Youngstown, Ohio		9	15′	1/wk
HEALTH EDUCATION		Liberty Local Schools Youngstown, Ohio			10′-15′	1/wk
FUNDAMENTALS OF GOLF	WMUB	Oxford, Ohio	9-12	6	30′	1/wk
LIFE OR DEATH	KUSU	Logan, Utah	9-12	10	27′	1/wk
TO YOUR HEALTH		Alabama ETV Comm.	9-12	6	45′	1/mo
COLLEGE COURSES						
FUNCTIONAL PHYSICAL EDUCATION	WUSF	Tampa, Florida	Col.	12	25′-45′	1/wk
GENERAL HYGIENE	KOAP/KOAC	Corvallis, Oregon	Col.	19	45′	2/wk
HEALTH EDUCATION	KCSM	San Mateo, Calif.	Col.	29	30′-45′	2/wk
BUILDING A BODY FOR LIFE		Southern Ill. Univ. Carbondale, Ill.	Col.	4	30′	2/wk
FIRST AID		Michigan State Univ. East Lansing, Mich.	Col.	4	15′-25′	2/wk
FOUNDATIONS OF FITNESS		Kent State Univ., Kent, Ohio	Col.	10	20′-30′	1/wk
FOUNDATIONS OF PHYSICAL EDUCATION-WOMEN		Michigan State Univ. East Lansing, Michigan	Col.	15	45′	1/wk
FOUNDATIONS OF PHYSICAL EDUCATION-MEN		Michigan State Univ. East Lansing, Michigan	Col.	4	15′-25′	1/wk
FUNCTIONAL HEALTH		Edinboro State College Edinboro, Pa.	Col.	32	50′	2/wk
FUNDAMENTALS OF PHYSICAL EDUCATION		Univ. of Wisc., Madison, Wisc.	Col.	23	10′-20′	2/wk
HEALTH		Fresno State College Fresno, Calif.	Col.	15	50′	1/wk
HEALTHFUL LIVING		Southern Ill. Univ.	Col.	18	30′	2/wk
		Carbondale, Illinois	Col.	15	30′	1/wk
PERSONAL HEALTH		Calif. State Col. at Los Angeles				
PERSONAL HEALTH SCIENCE		Central Mich. Univ. Mt. Pleasant, Michigan	Col.	29	45′	2/wk
PHYSICAL EDUCATION		Ohio State Univ. Columbus, Ohio	Col.	8	45′	1/wk
PRINCIPLES OF HEALTHFUL LIVING		San Diego State Col. San Diego, Calif.	Col.	24	20′-35′	2/wk
PROBLEMS OF PERSONAL AND COMMUNITY HEALTH		Sacramento State Univ. Sacramento, Calif.	Col.	15	45′	1/wk
SOCIAL DANCE		Michigan State Univ. East Lansing, Michigan	Col.	17	35′-50′	2/wk

National Center for School and College Television
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THE NATIONAL CENTER FOR SCHOOL AND COLLEGE TELEVISION serves all institutions concerned with the use of television in education. NCSCT makes available recorded lessons of the highest quality for preschool, elementary, secondary, college, extension, industrial, and continuing professional education.

To relate its activities to the major needs of institutions throughout the United States, NCSCT works closely with content specialists, administrators, professional groups, and regional television organizations.

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TELEVISION IN MATHEMATICS EDUCATION

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This report concerns the National Center for School and College Television's conference on television in mathematics education. The conference was conducted to assess television materials now being offered in mathematics in an effort to stimulate the development of increasingly effective television materials for the nation's schools. The report is divided into three sections:

- *Part I is a status report of mathematics telecourses being offered in the United States during the 1966-67 school year.*

- *Part II is an overview of the discussion among the eleven mathematics and television authorities who participated in the entire conference.*

- *Part III is a tabular breakdown of the information gathered for the conference. At the conference, lessons from most of the telecourses listed here were viewed.*

The eleven conferees viewed sample lessons from telecourses, reviewed print materials (teacher's manuals and student work materials), and, during the final session, considered the state of television in mathematics education.

Those who joined NCSCT staff members at the conference are Robert B. Kane of Purdue University, Don R. Lichtenberg of the University of South Florida, Lola Jane May of the Winnetka Public Schools in Illinois, Robert E. Morrill of the Bay Region Instructional Television for Education in California, Philip Peak of Indiana University, Billy E. Rhoades of Indiana University, Myron F. Rosskopf of Columbia University's Teachers College, Isabelle P. Rucker of the Virginia State Department of Education, Raymond L. Smith of educational television station KQED, David W. Wells of the Oakland County Schools in Michigan, and mathematics consultant Robert W. Wirtz.

Part I—THE STATUS OF TV IN MATHEMATICS EDUCATION

For its conference, NCSCT sent questionnaires to 115 ETV stations and three closed-circuit facilities. This report does not consider materials developed or offered by commercial television stations.

Fifty-seven television courses were identified in the elementary, secondary, and in-service areas.

ELEMENTARY GRADE LEVEL

GRADE EMPHASIS Of the 57 telecourses, 59 percent (34 courses) was designed for the elementary grade level: 12 for primary grades (K-3) and 22 for intermediate grades (4-6).

FREQUENCY OF TRANSMISSION Of the 34 telecourses for the elementary grades, only 15 percent was intended for use during one semester. Eighty-five percent of the telecourses was designed for use during a full academic year. Twenty-six of the 34 telecourses were designed to be transmitted at a rate of one lesson each week. Four telecourses were offered on a twice each week basis, two telecourses on a three lesson each week basis, one telecourse on a four lessons each week basis, and another on a two lessons each month basis.

RECORDED OR UNRECORDED Only one of the 34 courses was not recorded and available for reuse; even that telecourse was recorded in part.

USED BY OTHERS The majority (21 of 34) of the telecourses was used by stations other than the producing station.

SECONDARY GRADE LEVEL

GRADE EMPHASIS Of the 57 telecourses reported, 19 percent (11 courses) was designed for the secondary grade level.

FREQUENCY OF TRANSMISSION At the secondary level, less than ten percent of the telecourses was intended for use for only one semester. The remaining 91 percent of the telecourses was designed for use through a full academic year. The frequency of lesson transmissions was greater at the secondary level than at the elementary level—77 percent of the elementary level telecourses was transmitted at the one lesson each week rate while only nine percent of the secondary materials was so designed.

One secondary course was designed for a transmission rate of one lesson each week, four telecourses were designed on the basis of two lessons each week and four lessons each week, and two telecourses were intended to be used at the rate of five lessons each week.

RECORDED OR UNRECORDED Just over half (six of 11) of the telecourses were recorded and available for reuse.

USED BY OTHERS Just under half (five of 11) of the telecourses were used by stations other than the producing station.

IN-SERVICE TEACHER EDUCATION

Twenty-one percent (12 series) was designed for teacher in-service education.

FREQUENCY OF TRANSMISSION Only eight percent of the in-service teacher education series was designed for use throughout a complete academic year. Ninety-two percent of the series was intended to be used during one semester.

Eight of the series were to be transmitted at a rate of one lesson each week, three of the series were to be shown at the rate of two lessons each week, and one series was to be shown at a rate of three lessons each week.

RECORDED OR UNRECORDED All of the in-service teacher education series were recorded and available for reuse.

USED BY OTHERS Only three of the 12 series were used by stations other than the producing station.

Part II—AN OVERVIEW

During the last two days of February this year (1967), 11 men and women with wide and varied experience in mathematical education met at the National Center for School and College Television in Bloomington, Indiana, to study video tapes and kinescopes that had been gathered from all parts of the country. The purposes of the conference were (a) to view lessons from a large number of telecourses dealing with different phases of mathematical education; (b) to assess the adequacy of existing television materials for school or teacher instruction; and (c) to make suggestions for the development of more effective materials. Some of the 11 conferees had been, or were, mathematics television teachers. Others were noted for their development of materials for elementary and secondary school programs. A few were primarily interested in production of television materials for educational purposes. To use language that was common to all of the video tapes viewed: The intersection of these subsets was not empty.

With a quarter-inch thick stack of rating sheets before them, the panel settled down to watch the replays of sample lessons from 57 telecourses in mathematics. These had been gathered from every part of the country—north, south, east, and west. Most of the lessons were at the elementary school level, but some were intended for secondary school consumption—at both the junior and senior high school levels. Each tape, or film, was viewed long enough to serve as the basis for valid judgment.

Occasionally, the screening members asked that a tape be cut off at the end of a few minutes, for the familiarity of the material and the methodology shown gave an adequate indication of the whole program. At other times, one or more members insisted that a tape be run for its whole length, for they desired to see how the television teacher worked out the lesson.

A retrospective look at the television teachers seen leads to some interesting observations. There seemed to be a design to the choice made. The television teacher looked, spoke, and acted (taught) as the intended audience had become used to in ordinary classrom situations. If the audience was elementary school teachers, then the television teacher looked and spoke like any in-service teacher would have for the particular viewing public. On the other hand, for elementary school children there was a teacher who was personable, but not glamorous; who spoke as an elementary school teacher does; and who was able to generate great enthusiasm for child-like activities. In short, the classroom was transferred to videotape without the stimulating presence of pupils or students or other teachers. Consciously or unconsciously the television teachers appeared the very image of a classroom teacher. In just one case did it seem that efforts had been made to secure a dynamic personality as teacher, one who could almost qualify as a professional performer.

Mathematics Telecourses Today

Current use. Judging on the basis of the panel's viewing, there are four principal uses of television as an instructional medium: (a) in-service teacher training, (b) classroom instruction, (c) enrichment, and (d) provision of a course in mathematics that would not be available otherwise.

The in-service teacher training telecourses are directed at elementary school teachers. Quite clearly, such a course originated in a state or a school system large enough to have access to educational television facilities. Everyone of the tapes used a straight lecture method of instruction. Sometimes a few physical objects were used to illustrate a concept, but usually a small board served for this purpose. The reaction of the panel was that mass exposure to some of the ideas of a new mathematics program had been attained at a sacrifice. Such tapes never involved anyone but the television teacher.

Classroom instruction via television is going on at both the elementary and the secondary school levels. With only a few exceptions, no audience of any sort is present. These telecourses have materials related to each broadcast lesson for both the classroom teacher and students. Sometimes such a telecourse has dual purposes of pupil instruction and teacher training.

It was not clear to the panel how a school uses the enrichment television programs. Usually these are broadcast once each week. Does a whole class participate, or just a part of the class?

Perhaps the most well-known example of mathematics material not otherwise available are the NBC-"Continental Classroom" courses, "Modern Algebra and the Teaching of Modern Algebra" and "Probability and Statistic and the Teaching of Probability and Statistics." These courses included material for senior high school teachers, as well as providing a complete course in modern algebra and probability and statistics. At the conference, there was one instance of such material for the elementary grades. The others were intended for high school students. Such courses serve a need that exists, for many schools have too few students interested in advanced mathematics to justify scheduling a class. Via television, and the elaborate print materials involved, such students can obtain the instruction they desire. Calculus, for example, might be such a completely taped course.

Quality and adequacy. Television teaching in mathematics is quite ordinary. The panel did not see any television teacher that it was willing to classify as a master teacher. It is faint praise indeed to call the content of the programs 'adequate.' The content ought to be more than adequate. There were mistakes in mathematics; the use of television as a medium was pitiful; the involvement of an audience was missing. Really, the panel was of the opinion that classroom instruction patterns had been transferred, like a decal, to television instruction. The limitations of classroom instruction became even more limiting when the narrow range of a camera and the 25-inch screen of a receiver had to be taken into account.

Television as a basic and supplementary source. The majority of the panel's members were not willing to admit that mathematics telecourses served as a basic resource for instruction today. They were skeptical of the effectiveness of a program with the double purpose of pupil and teacher instruction. However, a minority clung to the point of view that a metropolitan school system with its hundreds of new elementary school teachers each year needed some sort of mass in-service training.

A telecourse, ostensibly for pupils, that had elaborate print materials for both teachers and pupils served a need that no other means of instruction could. Such a course illustrated for teachers the "what" and "how" of the mathematical concepts presented and carried these aspects of the course further with the print materials. It seemed to this minority that such a telecourse left a great deal for the teacher to do, actively involving her and the pupils.

(Continued on page 10)

Part III-TV IN

TITLE OF TELECOURSE	PRODUCER	PRODUCTION LOCATION	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
		ELEMENTARY COURSES				
Arithmetic–3	KUON	Lincoln, Nebraska	3	30	15′	1/wk
Arithmetic–1	WHA	Madison, Wisconsin	1	32	15′	1/wk
Arithmetic–2	WHA	Madison, Wisconsin	2	48	15′	1/wk
Arithmetic–3	WHA	Madison, Wisconsin	3	64	15′	2/wk
Math-A-Magic	WUFT	Gainesville, Florida	3	27	20′	2/mo
Mathematics–1	KRMA	Denver, Colorado	1	35	20′	1/wk
Mathematics–2	KRMA	Denver, Colorado	2	35	20′	1/wk
Mathematics–3	KRMA	Denver, Colorado	3	34	20′	1/wk
Shapes In Space	WETA	Washington, D. C.	2–3	8	15′	1/wk
Sets and Symbols	WTVS	Detroit, Michigan	2	37	15′	2/wk
Today's Math–2	WCVE	Richmond, Virginia	2	31	15′	1/wk
Today's Math–3	WCVE	Richmond, Virginia	3	30	20′	1/wk
		INTERMEDIATE COURSES				
Arithmetic–4	WHA	Madison, Wisconsin	4	68	15′	2/wk
Patterns in Arithmetic–5	WHA	Madison, Wisconsin	5	68	15′	3/wk
Patterns in Arithmetic–6	WHA	Madison, Wisconsin	6	68	15′	3/wk
Arithmetic–4	KUON	Lincoln, Nebraska	4	30	15′	1/wk
Arithmetic–5	KUON	Lincoln, Nebraska	5	30	15′	1/wk
Arithmetic–6	KUON	Lincoln, Nebraska	6	30	15′	1/wk
Exploring Mathematics	Co. P. S.*	Los Angeles, Calif.	6	27	20′	1/wk
Exploring Mathematics	WNDT	New York, N. Y.	5–6	64	20′	2/wk
Let's Figure–4	KQED	San Francisco, Calif.	4	27	20′	1/wk
Let's Solve It–5	KQED	San Francisco, Calif.	5	27	20′	1/wk
Mathematics	WILL	Carbondale, Illinois	5–6	12	30′	1/wk
Mathematics–4	KRMA	Denver, Colorado	4	31	20′	1/wk
Mathematics–5	KRMA	Denver, Colorado	5	31	20′	1/wk
Mathematics–6	KRMA	Denver, Colorado	6	35	20′	1/wk
Mathematics–6	WNYE	Brooklyn, N. Y.	6	15	20′	1/wk
Primary Concepts of Math	D. P. I.†	State of Pennsylvania	3–4	15	15′	1/wk
Speaking of Numbers	WMHT	Schenectady, N. Y.	5–6	28	30′	1/wk
Take a Number	KQED	San Francisco, Calif.	6	27	20′	1/wk

MATHEMATICS EDUCATION

TITLE OF TELECOURSE	PRODUCER	PRODUCTION LOCATION	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
Today's Math–4	WCVE	Richmond, Virginia	4	30	20′	1/wk
Today's Math–5	WCVE	Richmond, Virginia	5	30	20′	1/wk
Today's Math–6	WCVE	Richmond, Virginia	6	30	25′	1/wk
Wonderful World of Numbers	MPATI	Lafayette, Indiana	6	128	20′	4/wk
SECONDARY COURSES						
Algebra I		South Carolina ETV	8–9	160	30′	5/wk
Algebra II		South Carolina ETV	9–10	160	30′	5/wk
Calculus	WHRO	Norfolk, Virginia	10–12	125	30′	4/wk
Calculus	WENH	Durham, New Hampshire	10–12	120	30′	4/wk
Greater Cleveland Math	WVIZ	Cleveland, Ohio	6–9	15	30′	1/wk
Mathematics–7	WFPK	Louisville, Ky.	7	144	20′	4/wk
Mathematics–8	WFPK	Louisville, Ky.	8	144	20′	4/wk
Modern Mathematics–7	KTCA	Minneapolis, Minn.	7	62	30′	2/wk
Patterns in Mathematics	WHA	Madison, Wisconsin	8–9	76	25′	2/wk
Seeing Through Mathematics–1		Arlington Hts., Ill.	7	38	20′	2/wk
The Third R		Alabama ETV	11–12	76	25′	2/wk
IN-SERVICE TEACHER COURSES						
Computational Skills	City P. S.*	Los Angeles, Calif.	In-s	4	30′	1/wk
Math Education	WFSU	Tallahassee, Florida	In-s	28	25′	1/wk
Math In-service	KTCA	Minneapolis, Minn.	In-s	12	30′	1/wk
Mathematics	KFME	Fargo, N. D.	In-s	10	30′	1/wk
Mathematics	KFME	Fargo, N. D.	In-s	24	50′	2/wk
Modern Mathematics	WNED	Buffalo, N. Y.	In-s	30	30′	2/wk
Sets and Systems	WETA	Washington, D. C.	In-s	15	30′	1/wk
SMSG Math	WPSX	Univ. Park, Penn.	In-s	30	30′	1/wk
Structure of Arithmetic & Algebra	KDPS	Des Moines, Iowa	In-s	15	30′	1/wk
Teaching Mathematics	KTCA	Minneapolis, Minn.	In-s	15	30′	1/wk
Teaching Modern Math	WPSX	University Park, Penn.	In-s	38	30′	3/wk
The Third R		Mohawk-Hudson ETV, N. Y.	In-s	35	30′	2/wk

*Public Schools
†Department of Public Instruction

The panel grudgingly admitted that a television course was a resource for students in isolated sections of the country. Some schools are so small that many capable students cannot get the courses they desire and need for effectively going further in their education. The panel affirmed wholeheartedly that these students deserved better instruction than illustrated by the lessons it viewed.

As a resource for supplementary instruction in mathematics, television has an important role to play. Perhaps because it is such a troublesome problem for mathematics teachers, the panel emphasized the necessity for programs that would serve as motivation for topics in mathematics. Another supplementary resource mentioned by several members of the panel was illustration of ways to teach troublesome units. The division algorithm and introduction of negative members were cited as examples. A third use of television that the panel envisioned was for enrichment. By this the panel meant exploring a topic more deeply than a classroom teacher was able to do. Such a unit would use all of the visual techniques available to a studio but not to the classroom teacher. Also, by enrichment the panel meant development of supplementary topics for different levels of student capabilities. There was a firm belief expressed that low achievers needed such material, especially prepared for them, just as much as honors students needed to go beyond a standard syllabus.

Mathematics Television Tomorrow

The television teacher. The panel became convinced as lesson followed lesson that something must be done to make a television teacher more effective. As mentioned earlier, the prototype for choice of a teacher seemed to be a rather ordinary classroom teacher. Some quite obviously had had little instruction in what to do when working in this new medium. Direction was not apparent at all. Camera work was mediocre. The present fad for camera close-ups has no place in school television. It isn't the teacher that the camera needs to watch but the mathematics being taught or the visual being used.

The panel at one point erupted into a period of lamenting that it seemed as if nothing had been learned from ETV's experience. Most tapes showed no evidence of knowledge of what had been learned in school television during the past decade. Something must be done for the television teacher.

One suggestion made by the panel was that the National Center for School and College Television establish workshops for those persons who are going to be television teachers. Such workshops, or institutes, would serve to inform participants of the information gleaned from evaluation of ETV and expose them to a variety of points of view as expressed by experts in the field. There might be illustration also of effective ways for a television teacher to function when on camera. Dress, voice, gestures, and cooperation with camera crews and directors—all could form part of the instruction. Such workshops would not need to have participants from the same subject, for the emphasis would be on techniques that transcend subject matter.

An unusual suggestion that came from the panel was that the classroom teacher who views the television program needs instruction. In fact, the panel went on to suggest that television itself might be used to train a teacher. It is not clear whose responsibility such training becomes. Is it that of an individual teacher education program? Or does it, perhaps, belong to the school supervisory program? In the latter case, it would be on-the-job training, a place where the instruction often proves to be most effective.

The characteristics of an effective television teacher, other than knowledge of the medium's techniques, are the same as those of a master classroom teacher. Two are worthy of mention. He must be dynamic; there must be apparent on the screen movement, action, and involvement of the audience. Secondly, he must be willing to subject himself to severe self-criticism. By examining his own actions, perhaps watching a rehearsal tape, he can and should improve.

An effective television lesson. There was some discussion of the requirements of different sections of the country. Perhaps some regions needed a different sort of program than another. This idea received little favorable comment, for the majority of the panel members felt that the responsibility of the National Center was country wide.

Rather, the panel asserted, there was need for a variety of materials, well focused, and with a carefully described and circumscribed audience. The panel believed that distribution of programs should be selective. A corollary is that a user should be discouraged from using a program for an audience that did not fit the one described in the program. In the opinion of the panel, too many of the lessons tried to be all things to all people. That is, too many mathematical ideas were touched upon. Too many audiences were contemplated. The better lessons treated one mathematical concept in some depth, contained good methodology, and focussed, for example, on a particular elementary school grade.

Somehow, the viewing group felt much more involved in a lesson if there were students present, not primed with answers but actively trying to understand and to master the concept being presented by the television teacher. In view of the recommendation of the preceding paragraph, it seems that some children will be necessary participants in future mathematics television. With them present, a television teacher can demonstrate the sort of classroom procedures that are preferred today. The panel asserted that one important function of ETV might be to present new and better ways to involve children, elementary and secondary, in the learning of mathematics.

A problem that the panel spent some time discussing should be mentioned. This is the potential danger of a telecourse alienating teachers. The members felt that danger existed if the points of view presented via television differed in too many respects from those of the on-ground teachers. An implication seems to be that a mathematics telecourse cannot be revolutionary in character but must be evolutionary. The differences between the viewing teachers and the television teacher might occur with respect to methods or content or, particularly at the elementary school level, approaches to the standard algorithms. These days there are strong opinions about the language, the words used in mathematics programs. If the television teacher's use of language does not meet the standards of the viewing teachers, there is likely to be a complete rejection of the program.

What might be done? Teachers are aware of the need to improve the teaching of mathematics, and they also know that there are ways to learn more about mathematics. But the panel insisted the time is rapidly passing in many sections of the country for in-service mathematics courses for teachers. Success

for future telecourses will depend upon new approaches to teacher education. A possibility for such a new approach, suggested by a member, is to design a telecourse that presents good mathematics in the way in which viewers might teach the mathematics. That is, turn to methodology. Epigrammatically, one might say that teachers know the mathematics and now they want to know what to do with it.

At the end of the two days of looking at what exists now in mathematics telecourses, the panel's conclusion was that the medium of television had not yet been used to advantage. There are too many shoestring operations. Someone with an idea writes a proposal, secures a grant, and goes into production. This is not the way to produce quality school television programs, in mathematics or in any other field. The time has come for more professional—and more costly, perhaps—work on television programs. The panel felt there ought to be more informal evaluation of programs. For example, a prototype tape could be made, tried out in a few places to secure criticism. Only then should the full program be developed.

Besides programs devoted to troublesome units of work and motivation mentioned earlier, the panel believed there should be some programs that made clear the relationship of mathematics to other parts of the curriculum. Perhaps such programs can be classified as motivational, but that was not really the tenor of the panel discussion. Rather the panel felt there exists a responsibility to make as clear as possible the inter-relations of mathematics and our increasingly technically oriented culture. Also found missing by the panel were programs that made clear the structure of mathematics. What is desired is not just a list of axioms and a formal presentation of their use in mathematical proof but a development, through presentation of many examples, of how the same set of statements characterize all of those examples.

National Center for School and College Television
Box A, Bloomington, Indiana 47401

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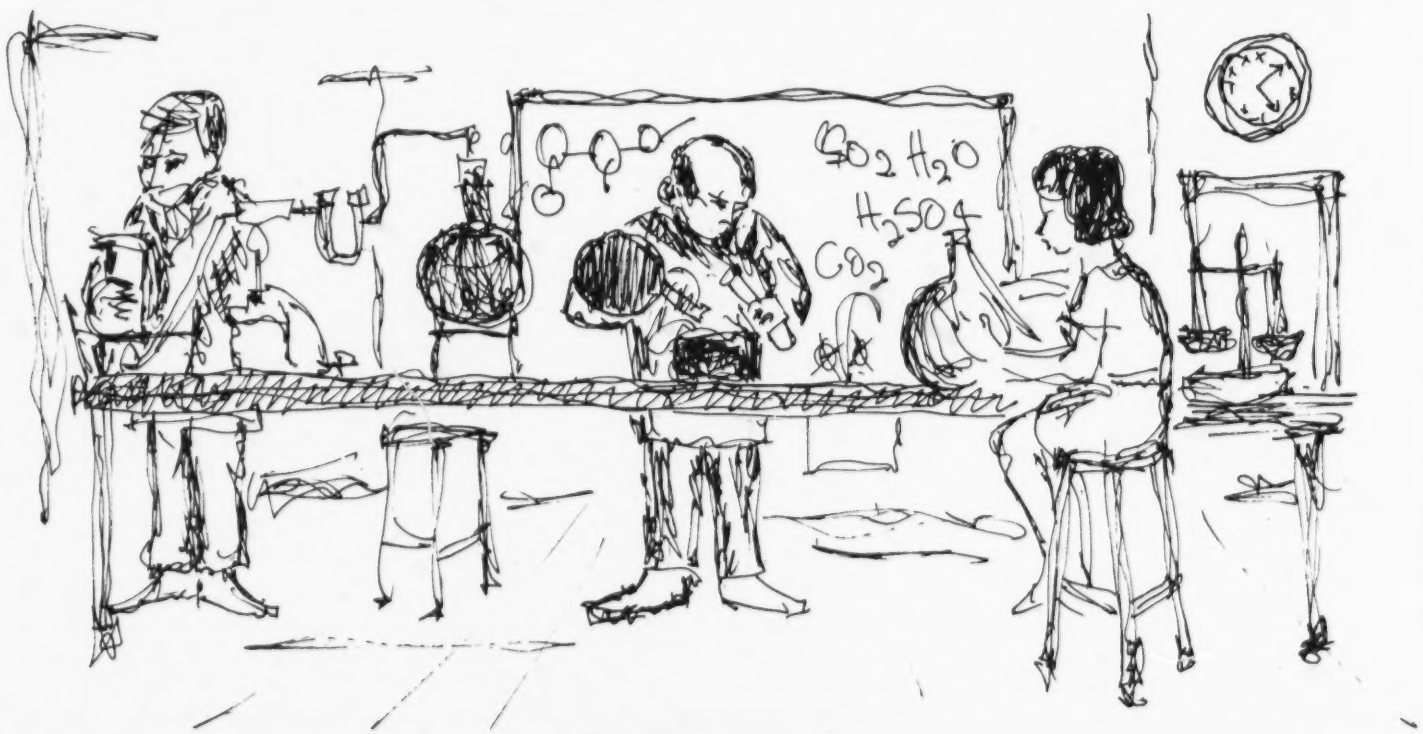
National Center for School and College Television *Number 6*



TELEVISION IN SCIENCE EDUCATION

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This report concerns the National Center for School and College Television's conference on television in science education. The conference was conducted to assess television materials now being offered in science in an effort to stimulate the development of increasingly effective television materials for the nation's schools. The report is divided into three sections:

- *Part I is a status report of science telecourses being offered in the United States during the 1966-67 school year.*
- *Part II is an overview of the discussion among the eleven science and television authorities who participated in the conference.*
- *Part III is a tabular breakdown of the information gathered. The materials listed in this section form the basis for Part I. Lessons from most of the telecourses listed here were viewed during the conference.*

The eleven conferees viewed sample lessons from telecourses, reviewed print materials (teacher's manuals and student work materials), and, during the final session, considered the state of television in science education.

The eleven authorities who joined NCSCT staff members at the conference are Mildred Ballou of Ball State Teachers College in Indiana; Lawrence Binder of the National Science Foundation; Lee Franks, executive director of television for the Georgia State Department of Education; Robert Gerletti of the Los Angeles County Schools in California; Richard Haney of the University of Wisconsin; Arthur Livermore of the American Association for the Advancement of Science; Rhea Sikes of educational television station WQED in Pittsburgh; Donald Statler of the Portland, Oregon, Public Schools; Fred Tuttle of the National Aeronautics and Space Administration; Paul Westmeyer of Florida State University; and Donald Wood of the Educational Television Branch of the Hawaii Department of Education.

Part I—The Status of Television in Science Education

For this conference, questionnaires were sent to 116 educational television stations and two closed-circuit facilities. Information resulting from those questionnaires is the basis for this section of the report. This report does not consider materials developed or offered by commercial television stations. It is concerned with materials used only in classroom instruction.

Seventy-nine different telecourses were found in use at the elementary and secondary levels. One program was designed for use at the elementary grade level.

ELEMENTARY GRADE LEVEL

GRADE EMPHASIS The division according to grades revealed a heavy but anticipated emphasis on materials designed for elementary education. Eighty-two percent of the telecourses (66 courses) was designed for use at the elementary grade level.

Seventy-three percent (47 courses) was intended for the intermediate grades (grades four through six) while 27 percent (19 courses) was intended for the primary grades (K through three).

FREQUENCY OF TRANSMISSION Of the sixty-six elementary grade level telecourses, 73 percent was designed to be used throughout an entire academic year, and 27 percent was intended for use for a single semester.

Of the sixty-six telecourses, 40 had a transmission rate of one lesson each week, 22 telecourses had a rate of two lessons each week, and four telecourses had a rate of three lessons each week.

RECORDED OR UNRECORDED Almost 90 percent of the telecourses at the elementary grade level was recorded and available for later use.

USED BY OTHERS Less than one-third of the telecourses was used by stations other than the producing station.

SECONDARY GRADE LEVEL

GRADE EMPHASIS Thirteen telecourses were designed for the secondary grade level. This was 17 percent of the total number of telecourses.

FREQUENCY OF TRANSMISSION Of the 13 secondary grade level telecourses, nearly 77 percent was designed for use for a complete academic year, and 23 percent was designed for one semester.

Five of the 13 telecourses had a transmission rate of one lesson each week, three telecourses had a rate of two lessons each week, a single telecourse had the rate of three lessons each week, and four telecourses had a rate of four lessons each week.

RECORD OR UNRECORDED Eleven telecourses were recorded and available for later use.

USED BY OTHERS Six of the telecourses were used by stations other than the producing station.

IN-SERVICE TEACHER EDUCATION

Only one 30-minute program was designed for teachers education.

Part II—An Overview

NCSCT is conducting additional meetings with science and television authorities as a result of its first assessment of television in science education. The science authorities, convinced of television's potential in science education, urged additional conferences to permit further analysis, the development of standards for television production, and the development of review and testing methods for materials based on those standards.

The 11 authorities explored the current status of televised science lessons for elementary and secondary schools. At the conference they viewed and discussed portions of 80 lessons, representing the output of most of the educational television stations in the country. They were able to review enough of each lesson to permit valid judgments.

Among the subjects considered were the quality of the television teaching, the science content of the lessons, the validity of television as an instructional medium in science education, the objectives of televised science lessons, and the usefulness of related materials such as teachers' guides. Comparisons were made between the functions of the television teacher and those of the classroom teacher.

While there was not complete agreement among the conferees on all points considered, several generalizations and questions concerning the overall use of television in science teaching were formulated. These are here reported.

There was agreement that improvements are needed in all phases of school television in science education.

Use of the Medium. Four major functions of televised science lessons were identified. Some telecourses apparently are intended as the sole instruction available. In a larger number of instances televised lessons represent the major portion of the science program. These lessons are intended to receive support from a classroom teacher in the form of introductory lessons, summary lessons, drill, and testing. A third kind of situation involves the use of television as a minor contributor to the instructional program which, in turn, is accompanied by other instructional activities and media. Still a fourth use is the influence the television lesson's content and method has on the classroom teacher. In one instance the in-service education of the teacher was the explicit aim. In most other instances possibilities for the television lesson to effect the classroom teacher in terms of his subject matter competency, his attitudes toward science teaching, and his teaching techniques were obvious. These influences caused considerable speculation among the conference participants.

The effectiveness with which televised science lessons can serve these functions must be explored. In spite of the use of television for instructional purposes there still remains a great need for classroom teachers who are well prepared in terms of subject matter and teaching ability. On the other hand, the television teacher tends to assume a significant place in the science program and his influence cannot be ignored.

Quality of Television Teaching. The role and influence of the television teacher is not fully understood at present and should be the subject of further research. The conferees identified two attributes of a good television teacher:

. . . (1) He must have the ability to develop some form of rapport with his audience and to be skillful in communicating with his unseen pupils.

. . . (2) He must have an excellent understanding of his subject matter. These qualities, of course, are related.

It appears that the quality of the teaching in a majority of the television lessons is not superior to that in many classrooms. Very likely increased attention must be given to the selection and training of television teachers. Perhaps there is a need also for supervision of the television teacher in terms of the validity of the subject matter, the organization of the lesson, the use of scientific apparatus, and the use of appropriate teaching procedures.

Throughout the discussions at the conference it was difficult for the participants to separate in their thinking the performances of the television and classroom teachers. The following comment was typical. "Regardless of what we want television to contribute, the television teacher becomes a model for all other teachers; if he stresses verbal learning the classroom teacher will do likewise."

Few generalizations concerning classroom and television teachers were possible because of the great variation in the quality of teaching. Some television teachers are better than some classroom teachers and vice versa. Attempts to make this comparison are complicated by the fact that these two teachers are not always trying to do the same thing. The criteria for judging who is "better" are not clear at present. The fact that these comparisons were attempted probably illustrates the conferees' uncertainty concerning the roles of these two persons.

The prominence of the television teacher in the lessons was questioned by some who thought that perhaps the content should be more dominant than the teacher. On the other hand the personality of the television teacher may have an important influence on learning, a fact which is not fully understood or exploited at present. Since the televised science lesson is usually employed as part of a larger instructional program carried on within the school, the classroom teacher and the situation within which he operates should be the subject of research.

In the lessons that were viewed one or two attempts were made to involve the pupils as more than passive receptors of information. In one lesson the television teacher provided a three-minute break during which the pupils were to discuss the points made earlier. Other possibilities for stimulating pupil involvement emerged during the discussions. Among these was the suggestion that the television lesson be so structured that the classroom teacher could turn it off when the students had reached a desirable level of readiness for work on their own. It was also thought that the television teacher could suggest pupil activities to be performed in the classroom or at home.

Contents of the Lessons. In many lessons there were subject matter errors which could have been corrected had the lessons been viewed by subject matter specialists. Two types of errors occurred, both common to television and classroom instructor. Errors committed in televised lessons, however, are perhaps more serious because of the size of the viewing audience. One type of error occurs when the teacher is trying to simplify in order to adapt material to the level of pupil maturity. The problem of reducing the frequency of this type of error will be solved only after curriculum workers have a greater understanding of the ways in which children conceptualize natural phenomena. To what extent can an adult topic be simplified without destroying its validity at the pupils' level of understanding? The second type of error results simply from the teacher's misunderstanding of the subject. These errors can be reduced by improvements in the education and selection of teachers and the use of science curriculum consultants during the production of television lessons.

The appropriateness of much of the content for presentation by means of television can also be questioned. In many of the lessons the content was not selected on the basis of the unique qualities of the television medium. Much of what was viewed could just as well have been taught by classroom teachers. This leads to the question of exactly what the role or roles of school television should be.

Validity of Television as an Instructional Medium. The 80 television lessons left the participants in the conference with a strong impression that the role of school television in science education needs to be clarified.

There is a need to define what aspects of the science program should be dealt with by means of television.

Who should determine the science curriculum for a particular class? Several participants expressed the point of view that the classroom teacher should be the one to select the specific content to be taught and the learning activities to be employed in the classroom and that telecasts should be employed along with other media.

"The content has to be supplied by some route and television can be one of these routes," said one conferee.

The effectiveness of a televised lesson depends not only on its subject matter but also on the ways in which the videotape is used in the classroom. To aid the teacher, guides are needed that show the relationship of the lesson to the total science unit and course. Guides should also contain suggestions for introductory and follow-up lessons. Many of the guides accompanying the sample lessons studied during the conference could have been improved.

One of the unique features of television is the rigid schedule of the broadcasts which requires that children in all participating schools view a given lesson at the same time. Some conferees regarded this as a "straight jacket" that inhibits the flexibility of the program in individual schools. Others defended it in terms of the stimulus it provides for all schools to keep from lagging in their treatment of the subject. To overcome this attribute of televised lessons that are broadcast some proposed that a "systems approach" be developed in which videotaped lessons or portions of lessons would be accessible to classroom teachers over closed-circuit systems at the push of a button.

Objectives of Television Instruction. Participants in the conference were encouraged to suggest and explore other innovations in the use of television in science education. At one point they were asked, "If we could remake science instruction, what role would you like to see television playing in the near future with the use of the present technology?" Among the response were the following:

. . . (1) Television should be used for the in-service education of teachers in terms of both subject matter and instructional methods. Lessons might be used to describe and to show ways of implementing the materials produced by recent science curriculum projects.

. . . (2) Emphasis should be placed on the use of television to aid the classroom teacher and not to replace him. Lessons should be designed to come at a variety of places in a science unit and to be more peripheral than central, so that the predetermined broadcast schedule would not set an unrealistic pace for many schools. Televised lessons that supplement the science unit by raising questions, showing applications of principles, and bringing in relevant current events are of the type that could serve this function.

. . . (3) Televised lessons should be subject to continual revision and innovation. The medium's flexibility should be exploited to keep the televised materials up to date, free from error, and as relevant to the courses of study as possible.

. . . (4) Television can serve a public relations function for the schools. Parents should be encouraged to view the broadcast and learn from them ways in which they can work with their children in science. Good public relations can also be achieved by means of telecasts describing the schools' science program and objectives.

Conclusions. The major accomplishments of the conference were the general exploration of the status of the art, the identification of problems, and the exploration of issues. "Need research" was a recurrent theme in the discussions. Television in education is apparently here to stay. At present it has many faults and unrecognized potential which need to be explored. Teachers are using television and we have to find out how and why. Above all, the question of how television ought to be used remains unanswered. This exploratory conference is being followed by another NCSCT-sponsored conference in which school television in science education will be more thoroughly analyzed and standards for the development of televised lessons will be suggested.

Part III—Television

TITLE OF TELECOURSE	PRODUCER	PRODUCTION LOCATION	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
PRIMARY COURSES						
ALIVE AND ABOUT	WEDH	Hartford, Conn.	K-3	26	20′	1/wk
ALL ABOUT YOU	WGBH	Boston, Mass.	1-2	11	15′	1/wk
FIRST LOOK AT SCIENCE	KCTS	Seattle, Wash.	1	33	15′	1/wk
DISCOVERING SCIENCE	KLRN	Austin, Tex.	3	29	20′	1/wk
ISN'T IT WONDERFUL	KDPS	Des Moines, Ia.	2	35	15′	3/wk
JUST WONDERING	KOAC/KOAP	Eugene, Oreg.	1	31	15′	1/wk
LAND AND SEA	WGBH	Boston, Mass.	3	15	15′	1/wk
PRIMARY SCIENCE	WXXI	Rochester, N. Y.	K-3	32	15′	1/wk
PRIMARY SCIENCE	KCET	Los Angeles, Calif.	1-2	16	15′	2/wk
EXPLORING SCIENCE—2	KDPS	Des Moines, Ia.	2	35	15′	1/wk
SCIENCE—3	KTCA	Minneapolis, Minn.	3	35	15′	1/wk
SCIENCELAND	MPATI	Lafayette, Ind.	1-2	32	20′	1/wk
SCIENCE IS EVERYWHERE	WTVS	Detroit, Mich.	2	36	15′	1/wk
SCIENCE CORNER	MPATI	Lafayette, Ind.	3	128	20′	2/wk
SCIENCE IS DISCOVERY	WTVS	Detroit, Mich.	3	35	15′	1/wk
SCIENCE IS FUN	WTVS	Detroit, Mich.	1	35	15′	1/wk
SCIENCE WITH CHARLIE		St. Lawrence Valley ETV, N.Y.	K	14	15′	1/wk
WONDERING WITH SCIENCE	WKNO	Memphis, Tenn.	3	56	20′	2/wk
NEIGHBORHOOD EXPLORERS	WGBH	Boston, Mass.	2	15	15′	1/wk
INTERMEDIATE COURSES						
A TIME TO DISCOVER	P.S.*	Santa Ana, Calif.	4	71	15′	2/wk
A TIME TO WONDER	P.S.	Santa Ana, Calif.	3	71	15′	2/wk
ADVENTURES IN SCIENCE	WHRO	Norfolk, Virginia	5	70	20′	2/wk
ADVENTURES IN SCIENCE	WDCN	Nashville, Tenn.	6	72	30′	2/wk
ALL ABOUT SCIENCE	WHRO	Norfolk, Virginia	4	34	20′	2/wk
ELEMENTARY SCIENCE—5	KNME	Albuquerque, N. M.	5	70	20′	2/wk
ELEMENTARY SCIENCE—6	KNME	Albuquerque, N. M.	6	70	20′	2/wk
EXPLORING WITH SCIENCE	MPATI	Lafayette, Ind.	5	64	20′	2/wk
EXPLORING NATURE	WGBH	Boston, Mass.	5-6	30	30′	1/wk
EXPLORING SCIENCE	WNYE	Brooklyn, N. Y.	5	30	20′	1/wk
FOCUS ON SCIENCE	WXXI	Rochester, N. Y.	5	30	30′	2/wk
INQUIRY INTO LIFE	WETA	Washington, D. C.	5-7	30	30′	1/wk
LET'S INVESTIGATE	WGBH	Boston, Mass.	4	15	15′	1/wk
LET'S EXPLORE SCIENCE	KOAP/KOAC	Eugene, Oreg.	4-6	14	15′	1/wk
NOW WHAT?	WQED	Pittsburgh, Pa.	4-6	10	20′	1/wk
PRIMARY CONCEPTS OF SCIENCE	D.P.I.†	Pennsylvania	3-4	15	15′	1/wk
PROBING SCIENCE	KYNE	Omaha, Nebr.	5	33	15′	1/wk
SCIENCE—4-5	WNED	Buffalo, N. Y.	4-5	15	20′	2/wk
SCIENCE—4	WQED	Pittsburgh, Pa.	4	61	20′	2/wk
SCIENCE—4	WHRO	Norfolk, Va.	4	34	20′	1/wk
SCIENCE—4	P.S.	Anaheim, Calif.	4	68	15′	2/wk
SCIENCE—5	WQED	Pittsburgh, Pa.	5	49	25′	2/wk
SCIENCE—5	P.S.	Anaheim, Calif.	5	6	20′	1/wk
SCIENCE—6	WQED	Pittsburgh, Pa.	6	49	25′	2/wk
SCIENCE—6	MPATI	Lafayette, Ind.	6	32	20′	1/wk
SCIENCE ADVENTURES	KYNE	Omaha, Nebr.	4	32	15′	1/wk
SCIENCE IN INDUSTRY	WEDH	Hartford, Conn.	4-6	26	20′	1/wk
SCIENCE IS A WAY OF THINKING	KQED	San Francisco, Calif.	5	28	20′	1/wk

in Science Education

TITLE OF TELECOURSE	PRODUCER	PRODUCTION LOCATION	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
INTERMEDIATE COURSES (Continued)						
SCIENCE AND YOU	KDPS	Des Moines, Ia.	6	65	20′	3/wk
SCIENCE FOR YOU	P.S.	Los Angeles (City), Calif.	6	17	30′	1/wk
SCIENCE LAB II	KERA	Dallas, Tex.	4-6	33	15′	1/wk
SCIENCE ROOM	WVIZ	Cleveland, Ohio	5-6	32	20′	1/wk
SCIENCE SPOTLIGHT	WETA	Washington, D. C.	5-7	30	30′	1/wk
SCIENCE TODAY	KYNE	Omaha, Nebr	6	31	15′	1/wk
SCIENCE QUEST	KLRN	Austin, Tex.	5	29	20′	1/wk
SEARCH FOR SCIENCE	WVIZ	Cleveland, Ohio	4	32	15′	1/wk
SEARCH LIGHT ON SCIENCE	KDPS	Des Moines, Ia.	5	55	20′	3/wk
UNDERSTANDING SCIENCE	WNYE	Brooklyn, N. Y.	4	30	20′	1/wk
WONDERING WITH SCIENCE	WKNO	Memphis, Tenn.	4	56	30′	2/wk
WONDERING WITH SCIENCE	WKNO	Memphis, Tenn.	5	60	20′	2/wk
WONDERING WITH SCIENCE	WKNO	Memphis, Tenn.	6	60	20′	2/wk
WONDERWORLD OF SCIENCE	WHRO	Norfolk, Va.	6	70	20′	2/wk
WORKING WITH SCIENCE	WNDT	New York, N. Y.	6	30	20′	1/wk
WORLD OF CHANGE	WGBH	Boston, Mass.	6	20	20′	1/wk
WORLD OF SCIENCE	WDCN	Nashville, Tenn.	4	72	30′	2/wk
WORLD OF SCIENCE	WEDU	Tampa, Fla.	6	35	25′	3/wk
WORLD OF SCIENCE	WCVE	Richmond, Va.	6	52	30′	1/wk
SECONDARY COURSES						
AIBS BIOLOGY	D.P.I.	Pennsylvania	10-12	90	30′	3/wk
ASTRONOMY	WILL	Carbondale, Ill.	10-12	13	30′	1/wk
EARTH AND SPACE SCIENCE	KTCA	Minneapolis, Minn.	7-9	48	20′	1/wk
FROM DARKNESS INTO LIGHT	D.P.I.	Pennsylvania	11-12	12	30′	1/wk
GENERAL SCIENCE—9	KNME	Albuquerque, N. M.	9	34	30′	1/wk
HORIZONS OF SCIENCE	WEDU	Tampa, Fla.	9	146	25′	4/wk
INVESTIGATING THE WORLD OF SCIENCE	MPATI	Lafayette, Ind.	7-10	64	30′	2/wk
NATURE OF MATTER	MPATI	Lafayette, Ind.	7-10	32	30′	1/wk
NEW DIMENSIONS IN SCIENCE	WHRO	Norfolk, Va.	7	26	30′	2/wk
OUR PHYSICAL WORLD	WHRO	Norfolk, Va.	9	136	25′	4/wk
SECONDARY SCIENCE	WEDU	Tampa, Fla.	8-10	146	25′	4/wk
SCIENTIFIC GEOGRAPHY	KOKH	Oklahoma City, Okla.	7	137	25′	4/wk
WONDERING WITH SCIENCE	WKNO	Memphis, Tenn.	8-9	56	20′	2/wk
IN-SERVICE TEACHER EDUCATION COURSES						
ELEMENTARY SCIENCE ORIENTATION	KNME	Albuquerque, N. M.	In-S	1	30′	

* Public Schools
† Department of Public Instruction

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National Center for School and College Television

Saludos Amigos

Hand in hand ins Kinderland

Viva Nuestra Amistad

Paso a Paso

Causons et Lisons

Ici la France

Auf Deutsch Bitte!

Komm, Lach, und Lerne

En Avant

TELEVISION IN FOREIGN LANGUAGE EDUCATION

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This report concerns the National Center for School and College Television's conference on television in foreign language education. The conference was conducted to assess television materials now being offered in foreign languages in an effort to stimulate the development of increasingly effective television materials for the nation's schools. The report is divided into three sections:

- *Part I is a status report of foreign language telecourses being offered in the United States during the 1966-67 school year.*

- *Part II is an overview of the discussion among the language and television authorities who participated in the conference.*

- *Part III is a tabular breakdown of the information gathered. The materials listed in this section form the basis for Part I. Lessons from most of the telecourses listed here were viewed during the conference.*

The conferees viewed sample lessons from telecourses, reviewed print materials (teacher's manuals and student work materials), and, during the final session, considered the state of television in foreign language education.

The authorities who joined NCSCT staff members for the conference are Leo Benardo, director of the New York City Bureau of Foreign Language; Emma Birkmaier of the University of Minnesota; Guy Capelle of the University of Michigan; S.P. Corder of the University of Edinburg in Scotland; Clemens Hallman of Indiana University; Victor E. Hanzeli of the University of Washington; Elton Hocking of Purdue University; Borden Mace of the D. C. Heath Company; Joseph Michel of the University of Texas; George Smith of Indiana University; and Frances Taylor of the Indianapolis Public Schools.

Part I—THE STATUS OF TELEVISION IN FOREIGN LANGUAGE EDUCATION

To determine the extent to which television is used in foreign language education, NCSCT sent questionnaires to 116 educational television stations, several selected closed-circuit systems, and other institutions and organizations known to be producing or distributing television materials. Information resulting from these questionnaires is summarized in this section of this report.

Several single programs designed as supplementary or enrichment pieces for school children or teachers were found in use, but are not here measured. Neither are programs for adult audiences here measured. Only **full courses** designed for elementary and secondary education or for in-service teacher education are considered in this status report.

Ninety-four foreign language telecourses were found in use during the 1966-67 school year. Eighty-six courses were designed for students in elementary and secondary grades. Eight series were designed for in-service teacher education. Of the 94 courses, only 15 were **not** recorded for reuse.

LANGUAGE EMPHASIS Survey results indicated that television is being used to aid instruction in three foreign languages: Spanish, French and German. Sixty-nine courses (74 percent of the total) were in Spanish. Only nine Spanish courses were **not** recorded. Twenty French courses were reported in use. Six were **not** recorded. The three German courses in use were recorded. Two of the in-service teacher education courses emphasized the general problems connected with foreign language education.

FREQUENCY OF TRANSMISSION As indicated on the chart, there is considerable variation in the way television is used in foreign language education. Sixteen courses were designed to be transmitted at the rate of one lesson per week. Six courses, all in Spanish, Levels I and II, were offered at a rate of five lessons per week. The greatest number of courses was designed to be transmitted at the rate of two lessons per week (a total of 26), and at the rate of three lessons per week (26). Eleven courses were offered on a four-lesson per week schedule. Those using in-service materials did not specify transmission schedules.

Of the 86 courses designed for students in the elementary and secondary grades, only four (about five percent) were intended for use during a single semester. All of the eight in-service courses were designed for single semester use.

LEVEL ANALYSIS As indicated in Part III, the survey revealed the beginning or introductory level of foreign language instruction (Level I in this report) takes place at various grade levels. Therefore, foreign language materials considered here are measured by levels rather than by the traditional elementary-secondary breakdown.

LEVEL I

An analysis of the survey results revealed 35 foreign language courses (37 percent of the total) in use at the beginning or introductory level of instruction. Level I Spanish courses totaled 28; four were *not* recorded. Three of the six French courses reported in use at this level were *not* recorded. The only Level I German course reported was recorded. Two of the Spanish courses were designed for use during a single semester. All other Level I courses were transmitted for a complete school year.

LEVEL II

Twenty-four of the 30 courses reported in Level II (32 percent of the total number of courses) concerned Spanish courses. Four were *not* recorded. There were five French courses (two *not* recorded) and one recorded German course. One Spanish course was offered at a rate of two lessons per month.

LEVEL III

Fifteen courses (16 percent) were found in use at Level III. The Spanish courses were recorded as was the one German course. One of the three French courses at this level was *not* recorded. All of the Level III courses were designed for use during the entire school year.

LEVEL IV

Five courses (five percent of the total) were in use in Spanish and French at this level. One of the three Spanish courses was *not* recorded. One French course contained 16 lessons and was designed to be offered at a rate of one lesson per week during a single semester. The other four courses were intended for use throughout the school year.

LEVEL V

Of the courses reported, only one recorded French course was in use at this level. As indicated in Part III, this course was designed for students in the eighth grade.

IN-SERVICE TEACHER EDUCATION

All eight in-service courses (nine percent of the total) were recorded and designed for use during a single semester. It is interesting to note (Part III), that two courses are non-specific as to language, three are designed for Spanish teachers, and the three in-service French courses are not only specific as to language but are concerned with only one level of French instruction.

LANGUAGE	LEVEL	LESSON TRANSMISSION RATE 1/wk	2/wk	3/wk	4/wk	5/wk	OTHER	TOTAL NO. OF COURSES PER LEVEL
SPANISH	I	4	6	9	5	4	0	28
	II	4	7	6	4	2	1	24
	III	2	5	3	1	0	0	11
	IV	1	2	0	0	0	0	3
FRENCH	I	2	1	2	1	0	0	6
	II	1	2	2	0	0	0	5
	III	1	1	1	0	0	0	3
	IV	1	1	0	0	0	0	2
	V	0	1	0	0	0	0	1
GERMAN	I	0	0	1	0	0	0	1
	II	0	0	1	0	0	0	1
	III	0	0	1	0	0	0	1
	TOTAL	16	26	26	11	6	1	86

(Elementary and Secondary Grade Courses)

Part II—AN OVERVIEW

A group of prominent language specialists and educational broadcasters met with staff members of the National Center for School and College Television to judge the adequacy of television material in foreign language now in use across the nation and to begin the development of guidelines for the production of future television materials.

During the conference they viewed portions of some 90 lessons that represented most of what was transmitted to schools during the 1966-1967 academic year. They were able to review enough of each lesson to permit preliminary judgments. Later, a sub-group of the original panel made a study in depth of the outstanding lessons.

Immediately evident were two overriding factors: the unprecedented and skyrocketing popularity of "FLES" (Foreign Language in the Elementary School), and the necessarily improvised nature of the television programs which were devised to substitute for the nonexistent specialist teacher. The acceptance of FLES, added to the flexibility of schedules in the elementary school, explains why the great majority of the materials assessed were designed for the elementary grades.

Here was a unique situation: a subject new to the elementary curriculum was being presented through a new medium by inexperienced television teachers who had to devise new materials, and who could only hope that their broadcasts would be properly followed up by classroom teachers who knew little or no foreign language. There have been hundreds of such television presentations in the last 15 years. Obviously, this upsurge of television instruction was a generous response by our schools to a sudden, almost overwhelming public demand. No less obviously, it was often a makeshift response, conceived in enthusiasm and dedicated to the proposition that all children can learn a foreign language by merely tuning in television.

There were brilliant exceptions to the rule, notably "Parlons Francais," with its budget in seven figures, its highly professional direction (both technical and pedagogical), its elaborate services and aids for the classroom, and its gifted teacher on the screen. Other programs ran the gamut from very good to very poor. Of the latter, the best that can be said is that they attempted too much too soon.

THE POTENTIAL OF FLES BY TV

The few outstanding series are proof of what is possible by capitalizing on the unique qualities of television, combined with the equally unique ability of the young child to "absorb" a strange language—especially its pronunciation and melody—and to accept the cultural patterns of children in other lands. Advertising "commercials" have cleverly exploited the special capabilities of both the medium and the child, but most of the foreign language lessons have not. For years we have said that films and videotapes made abroad can break down the walls of the school by bringing the foreign country, language and children into the classroom. But, as one conference participant commented: "Most of these programs use the camera to look through the keyhole into the classroom next door. We see only another teacher and another blackboard." Here this medium is not "the message" but only the mirror image of the American classroom.

There were, however, several examples of exploiting the capabilities peculiar to the medium; for example, conversations or dramatizations by native children in realistic situations, followed by drills with flashbacks to parts of the skit. When these were well planned and capably performed, the meaning came clear, even though the viewers might not understand a single word, as such. "The thing that TV can do," insisted one of our European conferees, "is to present *visual* material, and this has principally to do with the teaching of meaning." This is, in turn, the answer to every foreign language teacher's problem of providing meaning while avoiding the use of English. It is also, incidentally, a good illustration of McLuhan's "The medium is the message," for the message would still be clear if the audio were turned off.

In addition to providing the verbal meaning, television is uniquely capable of conveying the contextual or sociocultural meaning. For example, one program took place in a French classroom, with activities and furnishings unlike our own; another showed children greeting each other with a handshake and starting off to school with knapsacks of books. There were various examples of foreign life and interactions between children and adults: at meals, in the park, in shops. We learned, without being told, that French bread does not look like our bread, that European children

stand when given permission to speak in class or when an adult enters the room, that homework is dutifully written in a prescribed notebook and countersigned by a parent.

The foreign language become more than a Morse code for English "equivalents" when all these insights give it depth and context. When interwoven with the "silent language" of gesture, facial expression, body stance and movement, such insights become the texture of another way of life and thought and feeling, of which the spoken language is the appropriate expression. And only television or film can combine all these and thus provide a unique experience. It would seem that, of all classroom subjects, foreign language can benefit most from television and that our young children, already fascinated by the medium, would profit greatly.

TV IN THE SECONDARY SCHOOL

At this level the situation appears very different: foreign languages have an established place in the curriculum; the teaching is done by specialists; there is an abundance of printed and tape-recorded learning materials. However, the old order is now disturbed by a reform movement, parallel to the "new math" and the "new science."

Generally known as *New Key* or *audiolingual teaching*, with early emphasis on the oral-aural skills, this ferment would seem conducive to bold experimentation with television, but this has not developed. Only a few courses have been produced for foreign language teaching in the high school, and—perhaps inevitably—they have generally been expositions or extensions of the textbook. As with most FLES programs, we see the teacher expounding and drilling "the lesson," meaning grammar and vocabulary. In general, the inherent capabilities of the medium are not used.

In some respects, the high school programs are superior to those for FLES: the technical production is usually less amateurish, for it is provided by a large school system; the teacher's confidence and poise are evident, for essentially he is repeating what he has always done in his classroom. On the whole, however, the TV programs for the secondary school reveal the same weaknesses that one finds in the FLES programs.

THE CONSENSUS: ENDS AND MEANS

The conference agreed upon several major assumptions, and upon the means of fulfilling certain needs which are all too evident. There was agreement that, despite the generally poor quality of the programs so far, foreign language instruction by television is here to stay, and that it will be increasingly needed, especially in the elementary school; that it can make a unique contribution, at all academic levels, by bringing the foreign country, culture and speakers into the classroom; that its technical resources (flashbacks, split screen, animation, graphics and other devices) are otherwise unavailable in the classroom; and that all these resources provide motivation and depth of learning for the student and, for the local teacher a broadened base for intensive, systematic follow-up activities.

On the negative side it was agreed that television cannot provide total teaching and that the television teacher should indulge only minimally in language drills, which serve primarily as suggestions for the local teacher; that the local nonspecialist teacher will fail unless provided with recorded drills, filmstrips, "props," and—first of all—an outline guide of the course; that there has been a regrettable lack of teamwork, or even of communication, between television producers and the local teachers and administrators; finally (and ironically) that there has been, in the name of economy, a tragic waste of money and time in the development of scores of locally-produced courses, all of them starting from scratch, starving for funds and facilities and expert personnel, duplicating each other's mistakes, and eventually achieving a mediocre product which discredits the medium itself and the subject which it purports to teach. The stern fact is that good school television, like the automobile and other high-cost, high-quality products, is feasible only with concentrated expert production and mass consumption.

In order to overcome these problems, the conferees agreed that there should be an international clearing house to distribute information and materials, especially sequences filmed abroad, for such productions are obviously beyond the resources of most school systems. Such an organization would also provide information and advice—perhaps even scripts—for local production intended to complement the purchased materials (related film and print materials). A further service might be advisory: expert information on how to revise an old series, or to extend it to higher levels. Basic to all this would be an exchange of information on who is doing what, or plans to do it, in order to prevent wasteful duplication. A summer workshop would bring together the technical and the subject-matter people involved in further production.

For the long run—since school television will increasingly be needed—there is need of a genuine research and development center with facilities for experimental production. Advanced courses in language and literature could benefit greatly from foreign-made materials, but these must be planned carefully and then field tested. There is also the great potential of computer-assisted instruction, the integration of professional cinema and recorded "readings," and other developments now on drawing boards. The future of school television and of foreign language instruction is full of promise, but it must not be allowed to "just grow," like Topsy. If we can learn from experience, we know that concerted planning is essential.

Part III-TELEVISION IN

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
		Spanish–Level I				
Adelante Amigos	Lafayette, Ind.	MPATI	7–9	128	20′	4/wk
Aqui Se Habla Espanol	Anaheim, Calif.	PS	4	98	15′	3/wk
Charlemos	Detroit, Mich.	PS	2–4	42	20′	2/wk
Conversational Spanish	Evansville, Ind.	SWIETVC	3	173	15′	5/wk
El Camino Espanol	Santa Ana, Calif.	PS	5	97	15′	3/wk
Elementary Spanish	East Lansing, Mich.	MCTI	3	66	15′	2/wk
Elementary Spanish	East Lansing, Mich.	MCTI	4	66	15′	2/wk
El Espanol al Dia-I	Indianapolis, Ind.	PS	9–10	151	15′	5/wk
Foreign Language for You	Milwaukee, Wisc.	PS	5	48	15′	3/wk
Hablo Espanol	Denver, Colo.	PS	5	110	15′	3/wk
Hablemos Espanol	Albuquerque, N. M.	KNME	5–6	72	30′	2/wk
Hablemos Espanol-I	Louisville, Ky.	Ky. ETV Council	3	72	15′	2/wk
La Clase de Espanol	Richardson, Texas	KRET	3	90	10′	3/wk
Of Course We Speak Spanish	Los Angeles, Calif.	PS	6	60	15′	1/wk
Primary Spanish	Austin, Texas	KLRN	1–2	116	15′	4/wk
Que Tal, Amigos	Lafayette, Ind.	MPATI	4–6	128	20′	4/wk
Saludos Amigos	San Francisco, Calif.	KQED	4-6	34	15′	1/wk
Se Habla Espanol	Seattle, Wash.	KCTS	3	65	15′	2/wk
Spanish	Rochelle, Ill.	PS	3–8	54	20′	5/wk
Spanish–I	Dallas, Texas	KERA	3	66	15′	2/wk
Spanish–I	Ottumwa, Iowa	PS	5	150	15′	5/wk
Spanish–I	Tallahassee, Fla.	WFSU	4	36	15′	1/wk
Spanish–I	East Lansing, Mich.	PS	4	128	15′	4/wk
Spanish–Grade 3	Kansas City, Mo.	KCSD	3	90	15′	3/wk
Spanish–Level I	Lafayette, Calif.	PS	6	116	15′	4/wk
Spanish–7	Franklin Square, N. Y.	CHSD	7	90	20′	3/wk
Una Aventura Espanola–I	Pasadena, Calif.	PS	4–5	90	12′	3/wk
Viva Nuestra Amistad	Atlanta, Ga.	Ga. ETV	3	36	15′	1/wk
Ya Hablamos Espanol–I	St. Paul, Minn.	KTCA	4	96	15′	3/wk
		Spanish–Level II				
Active Spanish	Austin, Texas	KLRN	3	116	15′	4/wk
Elementary Spanish	East Lansing, Mich.	MCTI	4	66	15′	2/wk
El Espanol al Dia–II	Indianapolis, Ind.	PS	10–11	151	15′	5/wk
Fiesta–II	Atlanta, Ga.	Ga. ETV	4	33	15′	1/wk
Foreign Language For You	Milwaukee, Wisc.	PS	6	48	15′	3/wk
Hablemos Espanol	Lafayette, Ind.	MPATI	4–6	64	20′	2/wk
Hablemos Espanol	Anaheim, Calif.	PS	5	98	15′	3/wk
Hablemos Espanol–II	Louisville, Ky.	Ky. ETV Council	4	68	15′	2/wk
Hablo Mas Espanol	Denver, Colo.	PS	6	74	15′	2/wk
Hola Ninos	San Francisco, Calif.	KQED	5–7	32	15′	1/wk
La Clase de Espanol	Richardson, Texas	RISD	4–6	68	15′	2/wk
La Puerta Abierta al Espanol	Santa Ana, Calif.	PS	6	105	15′	3/wk
Latina America Canta y Baila	Tacoma, Wash.	KTPS	7–8	30	20′	1/wk
Se Habla Mas Espanol	Seattle, Wash.	KCTS	4	65	15	2/wk
Spanish–II	Dallas, Texas	KERA	4	66	15′	2/wk
Spanish–II	Ottumwa, Iowa	PS	6	150	15′	5/wk
Spanish–II	Tallahassee, Fla.	WFSU	5	36	15′	1/wk
Spanish–II	East Lansing, Mich.	PS	5	128	15′	4/wk
Spanish–Grade 4	Kansas City, Mo.	KCSD	4	86	15′	3/wk
Spanish–8	Franklin Square, N.Y.	CHSD	8	20	20′	2/mo
Spanish–Level II	Lafayette, Calif.	PS	7	115	15′	4/wk
Spanish Today	Austin, Texas	KLRN	4–6	116	15′	4/wk
Una Aventura Espanola–II	Pasadena, Calif.	PS	5–6	90	15′	3/wk
Ya Hablamos Espanol–II	St. Paul, Minn.	KTCH	5	96	15′	3/wk
		Spanish–Level III				
Aqui Se Habla el Espanol	Santa Ana, Calif.	PS	7	70	15′	2/wk
Digalo en Espanol	Anaheim, Calif.	PS	6	98	15′	3/wk

FOREIGN LANGUAGE EDUCATION

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
Fiesta–III	Atlanta, Ga.	Ga. ETV	5	33	15′	1/wk
Paso a Paso	Lafayette, Ind.	MPATI	5–6	64	20′	2/wk
Se Habla y se Lee Espanol	Seattle, Wash.	KCTS	5	65	15′	2/wk
Spanish–III	Dallas, Texas	KERA	5	66	15′	2/wk
Spanish–III	Tallahassee, Fla.	WFSU	6	36	15′	1/wk
Spanish–III	East Lansing, Mich.	PS	6	61	15′	2/wk
Spanish–Grade 5	Kansas City, Mo.	KCSD	5	91	15′	3/wk
Spanish–Level III	Lafayette, Calif.	PS	8	115	15′	4/wk
Ya Hablamos Espanol–III	St. Paul, Minn.	KTCA	6	96	15′	3/wk
	Spanish–Level IV					
El Mundo de Espanol	Indianapolis, Ind.	PS	8	70	15′	2/wk
Fiesta–IV	Atlanta, Ga.	Ga. ETV	6	33	15′	1/wk
Spanish–Grade 6	Kansas City, Mo.	KCSD	6	67	15′	2/wk
	French–Level I					
Bonjour les Enfants	Lafayette, Ind.	MPATI	4–6	128	20′	4/wk
French I	Philadelphia, Pa.	PS	4	90	15′	3/wk
Fun with French	Rapid City, S. D.	PS	5	100	15′	3/wk
Let's Speak French	Baltimore, Md.	PS	6	30	15′	1/wk
Parlais Francais	Toledo, Ohio	PS	4	26	15′	1/wk
Parlons Francais–I	New York, N. Y.	deRochemont Co.	4	60	15′	2/wk
	French–Level II					
En Avant	Lafayette, Ind.	MPATI	4–6	64	20′	2/wk
French II	Philadelphia, Pa.	PS	5	90	15′	3/wk
Fun with French	Rapid City, S. D.	PS	6	100	15′	3/wk
J'apprends le francais	Toledo, Ohio	PS	5	33	15′	1/wk
Parlons Francais–II	New York, N. Y.	deRochemont Co.	5	60	15′	2/wk
	French–Level III					
Causons et Lisons	Toledo, Ohio	PS	6	33	15′	1/wk
French III	Philadelphia, Pa.	PS	6	90	15′	3/wk
Parlez Francais–III	New York, N. Y.	deRochemont Co.	6	60	15′	2/wk
	French–Level IV					
Ici la France	Associated TV	England	9–12	16	20′	1/wk
Qui Parle Francais?	Toledo, Ohio	PS	7	51	15′	2/wk
	French–Level V					
Moi, je parle francais	Toledo, Ohio	PS	8	51	15′	2/wk
	German–Level I					
Komm, Lach, und Lerne	Minneapolis, Minn.	KTCA	4	104	15′	3/wk
	German–Level II					
Hand in Hand ins Kinderland	Minneapolis, Minn.	KTCA	5	104	15′	3/wk
	German–Level III					
Auf Deutsch Bitte!	Minneapolis, Minn.	KTCA	6	104	15′	3/wk
	In–Service					
Challenges in Foreign Language Teaching	Brooklyn, N. Y.	WYNE	In–S	14	30′	
Parlons Francais–I	New York, N. Y.	deRochemont Co.	In–S	15	15′	
Parlons Francais–II	New York, N. Y.	deRochemont Co.	In–S	15	15′	
Parlons Francais–III	New York, N. Y.	deRochemont Co.	In–S	11	30′	
Spanish In–Service	Austin, Texas	KLRN	In–S			
Teaching Modern Foreign Languages	Albany, N. Y.	DPI	In–S	16	30′	
Teacher-to-Teacher Spanish	Atlanta, Ga.	Ga. ETV	In–S	21	30′	
Una Aventura Espanol	New York, N. Y.	deRochemont Co.	In–S	12	15′	

National Center for School and College Television
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THE NATIONAL CENTER FOR SCHOOL AND COLLEGE TELEVISION serves all institutions concerned with the use of television in education. NCSCT makes available recorded lessons of the highest quality for preschool, elementary, secondary, college, extension, industrial, and continuing professional education.

To relate its activities to the major needs of institutions throughout the United States, NCSCT works closely with content specialists, administrators, professional groups, and regional television organizations.

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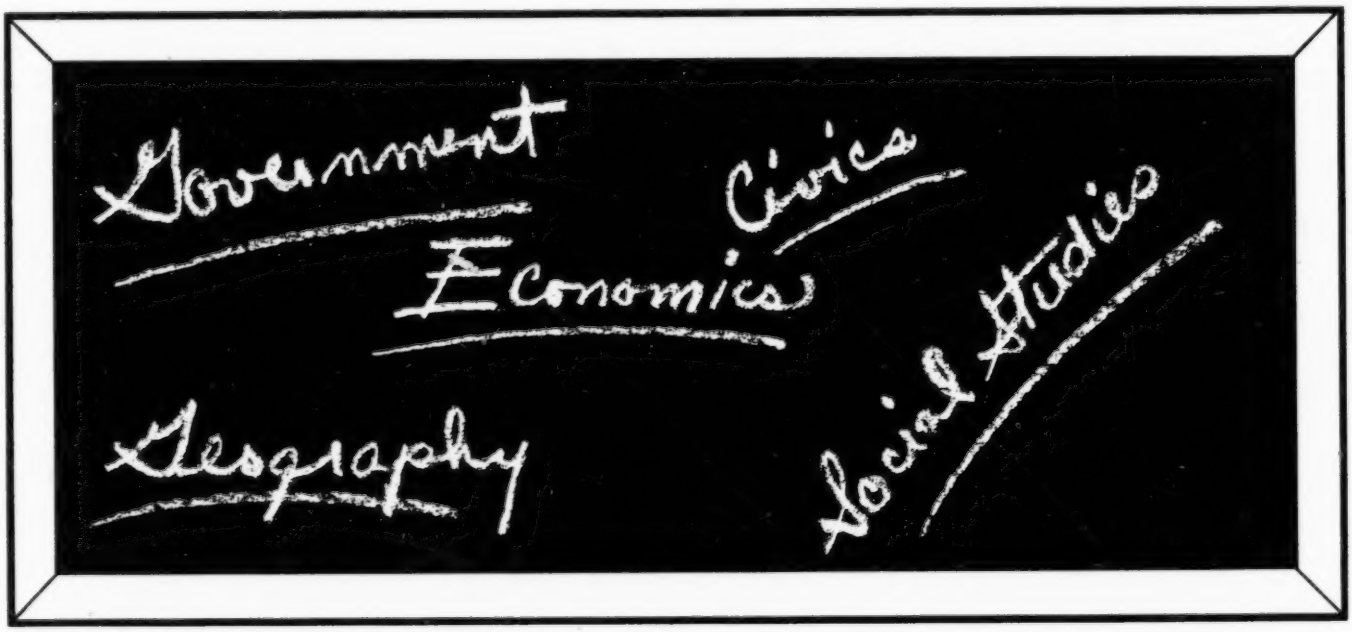

TELEVISION IN SOCIAL STUDIES EDUCATION

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This report concerns the National Center for School and College Television's conference on television in social studies education. The conference was conducted to assess television materials now being offered in social studies education in an effort to stimulate the development of increasingly effective television programing. This report is divided into three sections:

- *Part I is a status report of social studies education telecourses being offered in the United States.*
- *Part II is an overview of the discussion among the social studies and television specialists who participated in the conference.*
- *Part III is a tabular breakdown of the information gathered. The materials listed in this section form the basis for Part I. Lessons from most of the telecourses listed here were viewed during the conference. The courses are categorized by the following division: social studies, history, geography and civics-economics-government.*

The conference participants reviewed print materials (mainly "Teacher's Manuals" which accompany television materials), viewed sample lessons from the telecourses, and, during the final session, considered the state of television in social studies education.

The authorities who assessed the television materials are Robert Ackerman, University of Omaha; Ben Cox, University of Illinois; Stanley Dimond, University of Michigan; Richard Drake, Berea College; Maxine M. Dunfee, Indiana University; Lester Jipp, State Department of Public Instruction, Vermont; Theodore Kaltsounis, State University of New York; Carl Planinc, Southern Illinois University; Vincent Rogers, University of Minnesota; Malcolme Searle, National Council for the Social Studies; Frederick R. Smith, Indiana University; and Huber Walsh, University of Toledo.

Part I—The Status of Television in Social Studies Education

For this conference, NCSCT directed more than 125 questionnaires to ETV stations, closed-circuit television facilities, public school systems and state departments of education. The replies to those questionnaires form the quantitative basis of this report. No commercial materials are considered.

Ninety-nine telecourses were found in use in elementary, secondary and higher education.

ELEMENTARY GRADE LEVEL

GRADE EMPHASIS Fifty-five percent of all telecourses were designed for use at the elementary level, primarily in the intermediate grades (43 percent of all telecourses). Primary materials accounted for 13 percent of all offerings (23 percent of all elementary level telecourses).

Of the 55 elementary telecourses, 33 were in social studies, 11 in history, seven in geography and four in civics-economics-government.

FREQUENCY OF TRANSMISSION As can be seen from the chart below, the majority of elementary level telecourses (36) were transmitted at the rate of one lesson each week. The twice weekly rate was next in frequency (eight), followed by the three times weekly rate (five), four times weekly (four) and twice monthly (two).

RECORDED OR UNRECORDED Approximately 20 percent of the telecourses at the elementary level were not recorded. A few of these telecourses (and some on other levels) were recorded, but within a day or two were erased, and thus were unavailable for later use or for replay.

SECONDARY GRADE LEVEL

GRADE EMPHASIS Forty-one percent of all the telecourses were designed for use at the secondary grade level. Ten of these were in the social studies area, 16 in history, four in geography and 11 in the civics-economics-government group.

FREQUENCY OF TRANSMISSION Fifteen of the 41 secondary level telecourses had a transmission rate of one lesson each week. Next most frequent rate was four times weekly (10), followed by three lessons weekly (7), twice weekly (6) and twice monthly (1). Only one telecourse was transmitted daily.

RECORDED OR UNRECORDED Fourteen of the 41 telecourses were not recorded for later use. Here again, some telecourse lessons were recorded but almost immediately erased, eliminating the possibility of repeated usage.

HIGHER EDUCATION

Only two series were designed for college level use and one for in-service teacher education. The in-service series was in geography, while the collegiate materials were in history and economics. All three telecourses were recorded for later use.

Transmission Rate	Elementary	Secondary	Collegiate and In-Service	Total
1/wk	36	15	1	52
2/wk	8	6	2	16
3/wk	5	7	0	12
4/wk	4	10	0	14
5/wk	0	1	0	1
2/mo	2	2	0	4
	55	41	3	99

Part II—An Overview

Under the auspices of the National Center for School and College Television, 12 specialists in social studies and school television, representing various colleges and universities as well as public schools and related professional groups, evaluated existing television materials, discussed the potential of television in social studies education and made suggestions for the development of more effective materials. Materials viewed were divided into four categories: social studies, history, geography and civics-economics-government.

METHOD OF VIEWING

Lessons were not viewed in their entirety. If after viewing the initial part of a lesson the group felt that it could make a valid judgment, it would ask that the film or video tape be stopped. Occasionally, one of the viewers would request to see the end of a particular lesson, but few lessons were viewed from beginning to end. The viewing established a general impression of television's adequacy in social studies rather than detailed criticism of particular lessons.

For each one of the lessons the specialists used an evaluation form for their impressions. The form indicated the overall objectives of the series each lesson represented and provided space for general evaluation of each lesson's content, overall effectiveness and the teaching techniques employed.

This overview summarizes the deliberations of the group by presenting (1) the identified weaknesses of the telecourses, (2) the strengths which characterized them and (3) some suggestions for future directions.

IDENTIFIED WEAKNESSES

The major weaknesses of the telecourses are related to lesson *content* and lesson *presentation*.

The content. Especially at the elementary level, content consists mostly of giving information or describing events, places and situations. School television is not using as well as it might the concept-oriented approach to teaching social studies. Whether a particular lesson concerns the local community or some far distant country, there is little effort to identify a limited number of "big ideas" and to allow these "ideas" to be the criteria for the selection of facts and other specifics to be taught.

In certain telecourses, an attempt is made to use the concept approach. Here, however, concepts overload the lessons. Children clearly cannot develop all the concepts presented. As a result, children do not use facts to understand better the concepts. What is necessary is a balance between fact and concept.

More often at the secondary than at the elementary level is content in many ways biased. The bias is obvious in lessons dealing with such topics as "Communism" and "The Depression." But even in lessons dealing with housing

in this country biased content shows only beautiful suburban homes and overlooks urban housing and its problems.

Most lessons leave little room for children to deliberate. In most cases, television treats children as passive listeners and observers. Too often there are too many lessons in one course, thus forcing classes to spend all their social studies time with television.

The presentation. Because of poor introductions, students often have to wait too long to find out what the lesson concerns. A parallel weakness appears in the teacher's manuals which accompany the telecourses. The objectives listed in the manuals are too often teacher-oriented in terms of what he ought to do rather than student-oriented in terms of what the children should learn or develop.

An impressive number of activities and some effective audio-visual aids are in use at the elementary level. Activities, however, are usually presented for the sake of having activities, and not for the purpose of clarifying concepts. Many activities are too long. While some of the audio-visual aids are well-planned and effective, maps and globes, basic instruments in social studies instruction, can be more often used.

At the secondary level, activities decreases and lecturing increases. Indeed, there is just too much lecturing. Most such lecture presentations could be accomplished without television. Generally speaking, the secondary teacher is less inventive in his presentation than his elementary school counterpart.

Several television teachers demonstrate unusual talent but there is a tendency among them to act rather than teach. In presenting current events, for instance, teachers often imitate news broadcasters rather than use techniques more appealing to children. In dealing with foreign countries, teachers often sound like tour guides.

IDENTIFIED STRONG POINTS

Some courses are polished productions. The better produced programs are at the secondary level.

Many of the teachers do demonstrate great potential, but need to become more familiar with television's strengths and weaknesses. Elementary teachers seem especially well acclimated to the medium.

At the secondary level the content is more substantial than at any other level.

SUGGESTIONS FOR FUTURE DIRECTION

Social studies instruction by television is not accomplishing what it ought. Generally speaking, the majority,

if not all of the members of the assessment group, feel there is a need for someone to take the initiative to align school television with the new trends and ideas in social studies education.

It is clear that television should be used to assist the teacher and not to replace him. Consequently, one of television's main functions should be to bring to the classroom that which the teacher is unable to do. It is impossible, for example, for every class in the nation to visit the United Nations, but the United Nations can be brought to every class through television.

The specialists oppose long series of lessons providing complete and comprehensive coverage and favor a limited number of excellent depth studies designed to stimulate classroom analysis and deliberation.

In relation to the need for open-ended lessons, those involved in producing materials are urged to become familiar with the problem-solving approach. Social studies deals with human relationships. Television can present actual conflicts and issues, and allow children to suggest possible solutions. For example, the U.S. war on poverty should be presented in terms of the conditions that create it rather than in terms of official statements on how to abolish it. When children become aware of the conditions of poverty they can suggest and discuss possible solutions and even evaluate the government's proposed solutions.

To eliminate the information giving, descriptive approach in teaching social studies, telecourses ought to be organized around basic concepts. Furthermore, skills, including map skills, should be taught in context.

There is a need for an expert producer-director who should be a member of a team consisting of teacher, subject matter specialist and possibly a psychologist.

Toward the end of the deliberations the question was raised as to the exact role of a national organization such as the National Center for School and College Television. Should it simply advise or should it produce programs for national distribution and consumption? Though these questions were not answered to everyone's complete satisfaction, a number of interesting thoughts were expressed. One member argued that national production might be impractical since many social studies concepts are based on regional and contemporary specifics. Another member argued that on sensitive topics, such as Communism, it is better to have expert productions for national use to avoid biases due to provincial pressures. A third specialist expressed the view that any national program agency would impose itself upon individual schools. However, others countered that schools at the local level are not obligated to use any programs.

Part III—Television in

TITLES OF TELECOURSES	PRODUCER	PRODUCTION LOCATION	GRADE	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
SOCIAL STUDIES						
PRIMARY LEVEL						
BAY AREA ADVENTURE	KQED	San Francisco, Calif.	3	28	20′	1/wk
COMMUNITY HELPERS	WNED	Buffalo, New York	K-1	15	20′	1/wk
ELEMENTARY SOCIAL STUDIES	KCSD	Kansas City, Mo.	3	6	15′	3/wk
GREATER OMAHA—WINDOW TO THE WEST	KYNE	Omaha, Neb.	3	18	15′	2/mo
IN AND OUT OF THE CITY	KCTS	Seattle, Wash.	2	18	15′	1/wk
LEARN WITH ME. I. II. III.	WDCN	Nashville, Tenn.	1-3	105	15′	3/wk
LET'S TAKE A FIELD TRIP	KUSU	Logan, Utah	3	28	20′	1/wk
SOCIAL STUDIES	Valley Instr. TV Assoc.	Sacramento, Calif.	3	28	15′	1/wk
SOCIAL STUDIES—GRADE 2	KDPS	Des Moines, Iowa	2	30	15′	2/wk
YOUR COMMUNITY	MPATI	Lafayette, Ind.	3	16	20′	1/wk
YOUR WORLD	Georgia ETV Network	Atlanta, Ga.	1	66	15′	2/wk
INTERMEDIATE LEVEL						
AMERICANA	Santa Ana Unified & Jr. Col. Dist.	Santa Ana, Calif.	5	104	20′	3/wk
CHILDREN OF OTHER LANDS	WNDT	New York, New York	3-4	30	20′	1/wk
CHILDREN OF OTHER LANDS	WNDT	New York, New York	4-6	30	20′	2/wk
COMMUNITY VOLUNTEERS	KTCA	St. Paul, Minn.	1-6	18	15′	1/wk
DISTANT NEIGHBORS	WEDU	Tampa, Florida	6	35	25′	1/wk
DOWN MEXICO WAY	WDCN	Nashville, Tenn.	6	8	29′	1/wk
EXPLORATIONS WITH BUCKY BEAVER	KOAP	Portland, Ore.	4	10	20′	1/wk
EXPLORING OUR WORLD	KDPS	Des Moines, Iowa	4	63	15′	3/wk
IT'S A WIDE WORLD	KTCA	St. Paul, Minn.	4	40	20′	2/wk
IT'S YOUR COMMUNITY	WVIZ	Cleveland, Ohio	3-4	32	15′	1/wk
OUR NATION'S CAPITOL	WDCN	Nashville, Tenn.	5	7	29′	1/wk
OUR WORLD WINDOWS	WHRO	Norfolk, Va.	6	34	20′	1/wk
OUT OF THE PAST	WDCN	Nashville, Tenn.	6	13	29′	1/wk
PATHWAYS TO PEOPLE	KQED	San Francisco, Calif.	4	28	20′	1/wk
ROADS TO DISCOVERY	KERA	Dallas, Texas	4-5	16	14′	1/wk
SOCIAL STUDIES 5	Anaheim Elem. Schls.	Anaheim, Calif.	5	92	18′	3/wk
TACOMA, WASHINGTON, USA	KTPS	Tacoma, Wash.	4	32	20′	1/wk
TENNESSEE'S CAPITOL CITY	WDCN	Nashville, Tenn.	4	6	29′	1/wk
THIS IS CONNECTICUT	WEDH	Hartford, Conn.	3-5	26	20′	1/wk
WHERE ON EARTH?	KQED	San Francisco, Calif.	6	27	20′	1/wk
WONDER WHY	WSIU	Carbondale, Ill.	4-6	64	20′	2/wk
YOUR MINNESOTA	KTCA	St. Paul, Minn.	4	12	15′	1/wk
SECONDARY LEVEL						
AMERICANS ALL	KRMA	Denver Pub. Schls., Denver, Col.	5-8	31	20′	1/wk
BEYOND THE AMERICAS	WDCN	Nashville, Tenn.	7	67	29′	2/wk
CULTURES AND CONTINENTS	WCNY	Syracuse, New York	10-12	13	30′	1/wk
FAR-AWAY PLACES	WDCN	Nashville, Tenn.	5-8	40	29′	1/wk
NEW HORIZONS	KERA	Dallas, Texas	6-7	16	14′	1/wk
OF THE PEOPLE	WNED	Buffalo, New York	7	10	20′	1/wk
PEOPLE AND THEIR WORLD	WQED	Pittsburgh, Pa.	6-7	30	20′	1/wk
PLACES IN THE NEWS	WNYE	Brooklyn, New York	7-9	36	20′	1/wk
VIRGINIA: CRADLE OF OUR NATION	WHRO	Norfolk, Va.	7	100	20′	3/wk
WORLD CULTURES	WHRO	Norfolk, Va.	9	130	25′	4/wk
HISTORY						
PRIMARY LEVEL						
ELEMENTARY SOCIAL STUDIES	Baltimore City Pub. Schls.	Baltimore, Md.	K-3	6	15′	1/wk
INTERMEDIATE LEVEL						
ALABAMA STORIES	Birmingham Area ETV	Birmingham, Ala.	4	31	15′	2/wk
AMERICAN HISTORIC SHRINES	WNYE & N.Y.C. BD. of ED.	New York, N.Y.	4-5	20	20′	1/wk
OUR NEBRASKALAND	KYNE	Omaha, Neb.	4	9	20′	1/wk
OUR NEW HAMPSHIRE	WENH	Durham, N.H.	4	22	15′	1/wk
RED RIVER BASIN	KFME	Fargo, North Dakota	4-6	20	20′	2/wk
SEE FOR YOURSELF	WVIZ	Cleveland, Ohio	5-6	16	20′	2/mo
THE ARTS—OUR COUNTRY	Eugene Schl. Dist.	Salem, Ore.	5	10	15′	1/wk
THE ARTS—PACIFIC NORTHWEST	Eugene Schl. Dist.	Salem, Ore.	4	10	15′	1/wk
THIS IS UTAH	UNIT & KUSU	Logan, Utah	4	32	20′	1/wk
UTAH GLIMPSES	KUSU		4-7	29	10′	1/wk

Social Studies Education

TITLES OF TELECOURSES	PRODUCER	PRODUCTION LOCATION	GRADE	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
		SECONDARY LEVEL				
ALABAMA HISTORY	Birmingham Area ETV	Birmingham, Ala.	9	48	30′	3/wk
AMERICAN HISTORY	Detroit Pub. Schls.	Detroit, Mich.	7-8	73	25′	2/wk
AMERICAN HISTORY	WFPK	Louisville, Ky.	11	141	25′	4/wk
AMERICAN HISTORY	WHRO	Norfolk, Va.	8	130	23′	4/wk
ISSUES AND IDEAS	WCVE/WCVW	Richmond, Va.	11	60	30′	2/wk
NEW ENGLAND FIELD TRIPS	WGBH	Boston, Mass.	5-8	10	30′	1/wk
OKLAHOMA HISTORY	KOKH/KETA	Oklahoma City, Okla.	9	62	25′	4/wk
PROJECT: HISTORY	KLRN	Austin, Texas	11	15	20′	2/mo
TENNESSEE HERITAGE	WDCN	Nashville, Tenn.	8	24	24′	3/wk
UNITED STATES HISTORY	KOKH/KETA	Oklahoma City, Okla.	9	186	30′	4/wk
UNITED STATES HISTORY	KOKH/KETA	Oklahoma City, Okla.	10	186	30′	4/wk
UNITED STATES HISTORY	WDCN	Nashville, Tenn.	11-12	66	24′	2/wk
U.S. HISTORY	WDCN	Nashville, Tenn.	9-12	72	29′	3/wk
U.S. HISTORY	WUNC	Chapel Hill, N.C.	11-12	170	30′	5/wk
UTAH IN PERSPECTIVE	KUSU	Logan, Utah	7	32	20′	1/wk
WORLD HISTORY	WDCN	Nashville, Tenn.	10	65	29′	2/wk
		COLLEGIATE LEVEL				
THE AMERICAN HERITAGE	Brigham Young Univ.	Provo, Utah	Col.	36	45′	2/wk
		GEOGRAPHY				
		PRIMARY LEVEL				
LET'S TAKE A TRIP	WFPK	Louisville, Ky.	3	70	20′	4/wk
		INTERMEDIATE LEVEL				
ADVENTURES IN GEOGRAPHY 5	WFPK	Louisville, Ky.	5	70	20′	4/wk
ADVENTURES IN GEOGRAPHY 6	WFPK	Louisville, Ky.	6	70	20′	4/wk
GEOGRAPHY—4th GRADE	KRMA	Denver, Colo.	4	34	20′	1/wk
UNITED STATES GEORGRAPHY—CITIES OF THE U.S.	Detroit Pub. Schls.	Detroit, Mich.	5	18	25′	1/wk
WHERE IN THE WORLD?	WFPK	Louisville, Ky.	4	70	20′	4/wk
WORLD GEOGRAPHY	Birmingham Area ETV	Birmingham, Ala.	4	34	15′	2/wk
		SECONDARY LEVEL				
OTHER LANDS—OTHER WAYS	Baltimore City Pub. Schls.	Baltimore, Maryland	6-7	5	15′	1/wk
SCIENTIFIC GEOGRAPHY	KOKH	Oklahoma City, Okla.	7	124	25′	4/wk
THE CHANGING EARTH	KLRN	Austin, Texas	7-9	29	20′	1/wk
WORLD GEOGRAPHY	KDPS	Des Moines, Iowa	7	100	20′	3/wk
		IN-SERVICE				
TEACHING GLOBES AND MAPS	KPEC	Clover Park, Wash.	In-S	20	30′	2/wk
		CIVICS-ECONOMICS-GOVERNMENT				
		INTERMEDIATE LEVEL				
ECONOMICS EDUCATION	KTCA	St. Paul, Minn.	5-6	11	15′	1/wk
JAPAN: A WAY OF LIFE	KCET	Hollywood, Calif.	4	8	20′	1/wk
NEWS OF THE WEEK	San Diego State College	San Diego, Calif.	4-7	**	15′	1/wk
SPOTLIGHT ON AFRICA	KCET	Hollywood, Calif.	4	7	20′	1/wk
		SECONDARY LEVEL				
AMERICAN GOVERNMENT	KLRN	Austin, Texas	11	9	20′	2/mo
AMERICANISM VERSUS COMMUNISM	Florida ETV Comm.	Tallahassee, Fla.	9-12	30	30′	3/wk
CITIZENSHIP	Birmingham Area ETV	Birmingham, Ala.	9	48	30′	3/wk
COMMUNISM VERSUS DEMOCRACY	WTVI	Charlotte, N.C.	9-12*	32	60′	4/wk
GOVERNMENT	KOKH	Oklahoma City, Okla.	8	124	20′	4/wk
KNOW YOUR WORLD	KCET	Hollywood, Calif.	5-8	15	20′	1/wk
PERSONAL FINANCE	WHRO	Norfolk, Va.	9-12	60	20′	4/wk
PRACTICAL POLITICS	WGBH	Boston, Mass.	9-12	4	15′	1/wk
THE AMERICAN WAY	WDCN	Nashville, Tenn.	12	68	29′	2/wk
THE COMMUNISTS	KVIE	Sacramento, Calif.	9-12	7	20′	1/wk
THE RED MYTH	KQED	San Francisco, Calif.	12	13	30′	1/wk
		COLLEGIATE LEVEL				
BASIC ECONOMICS	WCVE/WCVW	Richmond, Va.	Col.	30	45′	1/wk

* Also used as IN-SERVICE.

** Varies from year to year.

National Center for School and College Television
Box A, Bloomington, Indiana 47401

THE NATIONAL CENTER FOR SCHOOL AND COLLEGE TELEVISION serves all institutions concerned with the use of television in education. NCSCT makes available recorded lessons of the highest quality for preschool, elementary, secondary, college, extension, industrial, and continuing professional education.

To relate its activities to the major needs of institutions throughout the United States, NCSCT works closely with content specialists, administrators, professional groups, and regional organizations.

A

National Instructional Television

Report

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This is one in a series of reports that consider the role of instructional television in specific disciplines. These reports are intended for those engaged in instructional television, for the educational community, and for colleges and universities with faculties that must be aware of developments in instructional television.

Also available from National Instructional Television are similar reports that consider the role of television in art, foreign language, music, mathematics, science, social studies and health and physical education.

N.I.T. is the central source of instructional television materials and information about instructional television in the United States. To relate its activities to the major needs of American education, N.I.T. works closely with content specialists, administrators, professional groups and television organizations representing local, state and regional activities.

N.I.T.
The National Instructional Television Center
Box A
Bloomington, Indiana 47401

This report concerns National Instructional Television's evaluation of television in Language Arts education. The conference was conducted in 1968 to assess television materials being offered in Language Arts education in an effort to stimulate the development of increasingly effective television programing. This report is divided into three sections:

- *Part I is an overview of the discussion of the Language Arts and television specialists who participated in the conference.*
- *Part II is a quantitative analysis of the telecourses in Language Arts education gathered for the assessment.*
- *Part III is a tabular breakdown of the information gathered. The materials listed in this section form the basis for Part II. The courses are categorized into primary, intermediate, secondary and in-service education.*

The conference participants viewed sample lessons from most of the telecourses listed in Part III and reviewed support materials which accompanied the lessons. During the final session the participants considered the role of television in language arts education.

The specialists who assessed the television materials are A. J. Beeler, National Council of Teachers of English; M. Virginia Biggy, Concord, Massachusetts, Public Schools; Elizabeth Burgess, Board of Education, Nashville, Tennessee; Marie Dickinson, Los Angeles County Schools; Pearl Faulk, Tulsa, Oklahoma, Public Schools; Leo Fay, Indiana University; Evelyn Girardin, Baltimore, Maryland, City Schools; Adah Miner, University of Washington; Rhea Sikes, WQED, Pittsburgh; Ralph C. Staiger, International Reading Association; Ruth Strickland, Indiana University; and William Work, Speech Association of America.

Part I — An Overview

The National Instructional Television Center's examination of television materials in elementary and secondary Language Arts education was to (1) assess the adequacy of existing materials and (2) to identify preliminary guidelines for the development of more effective materials for instruction.

Twelve persons with wide experience in the various aspects of the Language Arts and representing public schools, universities and professional associations constituted the panel of "assessors." The group included speech specialists, a noted researcher in the language arts, directors of elementary education and of curriculum, executive secretaries of two major professional associations — one in reading and one in speech, the president-elect of the International Reading Association, a specialist in instructional television and a school administrator.

Materials presented for "assessing" were collected from instructional television agencies across the country. Some of these are community television stations with specific instructional television departments which work closely with school districts that subscribe to the television service. Some are university educational television stations and some are closed-circuit organizations within given school systems. Every section of the country was represented and the materials which were screened ranged from early childhood programs through elementary and secondary student programs to teacher education programs.

Whenever there was a teacher's manual, a guide or a student handbook prepared to accompany the television materials, they were made available so that the specialists might fully appreciate the detailed planning which went into the development of each series.

The panel considered 124 sample programs. Each panel member had a notebook in which there were separate sheets for each program. Each sheet provided information about the producing agency and its location, the age level for which the program was intended, information about whether the program being viewed was one of a series and if so what the title of the series was as well as the title of the isolated program. The length of the program was identified and the name of the teacher was usually given though the credits on the program itself also provided that information. Panel members were instructed that each program could be viewed fully or that a program could be stopped at any time when the group felt it had seen enough. Quite naturally, the first few programs were allowed to run from beginning to end while the viewers became accustomed to the type of programing and the varied formats and began assimilating a set of criteria against which they would evaluate the programs. It is important to note that no formal rating sheets were used. Nor were the panel members given a "briefing" on what to look for or what criteria to employ. Therefore, it was interesting and exciting to observe the rapidity with which a group of "specialists" in the Language Arts developed both individual and group criteria and were able to identify strengths and weaknesses in content as well as production even though many had no previous experience with television production.

THE ASSESSMENT

By the end of the first viewing session, which proved to be a shakedown for the group, the panel had obtained ample evidence of the quality of content, presentation and production. Thereafter, few programs were viewed in their entirety. Indeed, some programs were cut by request of the panel after three or four minutes. Others held some promise and were allowed to run close to the end so that panel members might assess the way in which the television teacher brought the lesson to a close.

The spontaneous evaluative comments about the program while it was being viewed as well as those made between the finish of one and the start of another helped the panel to identify the strengths and weaknesses with which each member was concerned. Most panel members recorded their evaluative comments on the information sheet for the particular program, thereby making their assessment of each program readily accessible during discussion about those programs which had the most or least merit.

The number of instructional television programs being produced identifies the fact that television is used as a tool of instruction in the Language Arts. Essentially, television is used as supplementary instruction, although some programs in phonics and in creative writing are referred to as basic instruction in accompanying guide materials.

Many more of the telecourses are directed toward elementary than secondary students. Though one of the stated goals of the programing may be to bring to the student that which his teacher does not, it appeared that the television product really

did not enhance and was often, in fact, a poor substitute for the teacher.

The programs the panel screened seemed to separate into the following categories: — story telling, vocabulary building, some grammar lessons, a few programs designed (but failing) to stimulate creative writing, some programs intended to increase reading ability, a few attempts at teaching skills such as report writing and outlining, some children's literature and some in-service programing.

In all but a few cases the programs never really accomplished what they claimed to have been designed and produced to do. The quality of instruction was poor and the obvious obsolescence of content and teaching techniques was disheartening. Many times in the course of the viewing, the panel members commented about the unfortunate choice of techniques for instruction. All too often, a not very good classroom lesson taught by a not very good teacher was recorded and preserved so far too many children could be exposed to content and instruction that was neither pertinent to their needs nor worth a fraction of the time and money spent in preparing the program.

The lessons tended to perpetuate a methodology (authoritarian and deductive) that overlooked the intellectual powers of children and youth and demanded little more than listening to remember and repetition of predetermined answers.

Most of the programs were much too long for what they offered. Frequently they were 30 minutes long when five or ten would have been sufficient to teach the content and to have at least as much time left for reinforcement. In most cases, the teacher talked down to the students and if the teacher had puppets as helpers they too talked down to the students. Often the approach to catch children's interest was an unnecessary gimmick or a contrived story in which puppets (or in some cases other students) attempted to act out the part of "Mr. Word-Watcher" or some other useless character. In all too many cases the approach was foolish and didn't become the conventional teacher who was teaching the conventional lesson or presenting conventional material — poorly! In other words, the "gimmicks" served no purpose. They would be insulting to all but the slowest of viewers and they did nothing to enhance the presentation of the content. The television production, except in the few rare programs, was stilted, unimaginative, often cluttered and poorly composed. Production mistakes that should have been overcome years ago seemed to be popping up again in some of the programing. The power of television as a medium of instruction was not realized in the collection of Language Arts programs available for viewing.

An even more serious concern arises from the viewing — What evaluation of the programing was made by the producing agencies that turned it out? They were requested to send samples representative of the quality of the total series. One wonders if they are aware of how seriously the programs missed the mark.

There was virtually nothing viewed which was designed to assist those students in disadvantaged or ghetto areas and there was little in the programs to help youngsters or teachers develop their own inter-personal communication proficiencies.

Particularly noticeable evidence that the medium is not being used effectively for Language Arts instruction was the failure to exploit television's potential for bringing resources — human and materials — into the classroom that could not otherwise be offered to the student or the teacher viewers.

There were no programs concerned with speech – giving speeches, improving speech, using speech in a variety of ways. The panel members remarked regularly that in many cases the speech used by the instructor on the program was really not very good either.

The selection of teaching personnel in the Language Arts is especially critical. The ability to communicate effectively with the audience is essential in all instructional television. The lack of it is particularly damaging in the Language Arts when the teacher's presentation contributes negatively to efforts to have the viewers become more effective receptors and generators of communication of various kinds.

There was no evidence that any program was developed using the knowledge which exists on how children learn language.

In an era when increasing recognition is being given to inductive teaching and discovery methods, the materials seemed to lack those elements that will encourage active involvement on the part of the viewers. Perhaps one of the most important implications of what was viewed was that the "Language Arts" are poorly defined and poorly articulated in terms of educational goals and objectives. The specification of behavioral objectives might help to provide better coordination and direction toward the development of better programing.

At the end of a day of viewing, it was a stunning blow to realize that in all the programs seen that day there was not even one that caused the panel of assessors to ask to have it viewed again. Worse still, there had not been more than three programs

which seemed to have considered new concepts of motivation, new techniques in instruction, new content in Language Arts or accomplishing within the program what the Guide claimed was going to take place. A single, kind, summary term for the programs offered for evaluation is "dull." They lacked that dynamic quality necessary to reach out and "grab" the viewer. They failed to communicate with the audience. And there were almost no examples of the excitement and fluidity of the language nor were there illustrations of the personal power one has over his own language.

At the close of the viewing sessions, one of the panel members commented, "If what we have seen is representative of the best instructional television programing in the Language Arts, the horizons for more and better materials are unlimited."

THE POTENTIAL OF TELEVISION

Does the fact that the panel of assessors was so disappointed by the quality of the collection of programs on the Language Arts now available mean that television is not a satisfactory means of instruction in the Language Arts? Not at all. The consensus was that it is a powerful teaching tool but that its potential has hardly been scratched. Perhaps this is because so few "specialists" in the Language Arts have had the opportunity to work closely in designing content and teaching techniques for programing. Or perhaps it is that the content specialist and the production specialist have not sat together long enough and often enough to understand one another's hopes and aspirations and to appreciate individual skills. Perhaps it is that schools have not demanded a quality product. Perhaps it is that those responsible for identifying the content for a series are really not attuned to what is new and exciting in the Language Arts. In this age of sophistication, the conference's hope is that none of these is the underlying reason for failing to capitalize on the power of television.

Seeking explanations for failure will serve no purpose. The important task is to get on with identifying the types of programing in the Language Arts that are necessary, pertinent and possible. In short, now what?

One full session of the three-day Conference on the Language Arts was set aside for the panel to discuss whether, indeed, there was a place for instruction via television in the Language Arts. If so, what guidelines should be established, what content should be considered, what teaching techniques should be used and for whom should the programing be developed?

This was the most exciting session of the conference. Every panel member participated eagerly and the disappointment and discouragement of the viewing seemed to fade into the background as everyone leaped into the discussion.

1. The moderator of the "think" session requested the specialists to discuss first the question of whether television ought to continue to be considered as a tool of instruction in the Language Arts.

Only one panel member raised a question concerning the value of instruction via television and he inquired if films, loops, filmstrips and books would not be equally good if not better instructional tools. Others quickly indicated that though each of the media he identified would serve certain purposes, they were committed to the idea that television was a very valuable method of instruction in the Language Arts.

2. The second question which the panel was asked to consider was concerned with suggestions for content and technique for programing for students.

Not one panel member suggested specific content. This is particularly significant because it illustrates so well that the era of "things" in Language Arts instruction has been replaced by a concern for concepts, attitudes and discovery of the power of language. No specific reference was made to grade level either which reinforces the concern for development of power in all phases of language instead of attention to isolated campaigns on "grammar," "report writing," etc. The panel's desire for broadly conceived programing does not in any way hint at a lack of concern with the development of language skills. Each panel member, at one time or another, acknowledged the importance of sequential development of skills in every aspect of the Language Arts.

The comments made to serve as guidelines for the design of student programing can be appreciated best if reported as single statements.

- The Language Arts like mathematics and science call for inductive methods, alternative ways of thinking and tolerance for a range of acceptable answers or language behaviors.
- Programs should be built on behavioral goals for learners. There should be programs that offer children a chance to think, to respond, to get involved in the learning act; programs that provide for flights of fancy, for sharpened imagery, for clarity of expression, for expanded skills and artistry in the use of language; programs that above all recognize the unique human function of language and deal honestly and directly with the vital problems of verbal interaction.
- Students should be exposed to a total approach to language — not a fragmented approach.

- Television opens doors for children.
- Data must be provided for children to think about language. Opportunities must be provided for children to gather and organize the data for new language information.
- The viewer must be involved.
- The program content must have relevance to the lives of the viewer.
- Short, "sparkling" programs will be of far more value than longer, duller programs.
- Whenever possible, the teacher should be off the screen.
- If a teacher is to be used, be certain he understands and practices the art of communication.
- A variety of teaching techniques must be introduced and used.
- Close attention must be given to research on motivation and on how children learn language.
- Pilot programs should be field tested to ascertain student reactions before completing any series.
- The technique of organizing and interpreting information should be illustrated and information provided for practice.
- Television's great power to teach listening skills should be used.
- Programing which provides experiences for children to develop skills in critical thinking and composition should be produced.
- Students should be helped to recognize the power they have to work with their own language, to appreciate its fluidity and yet to respect the need for precision in certain circumstances.
- Programing to assist junior and senior high school students to appreciate, understand and analyze literature should be developed.
- Students should be exposed to the philosophy, history and structure of their language.
- Students should be led to appreciate the value of clear speech and to develop useful speech patterns and habits.
- Differences in speech patterns and dialects in the United States can be stressed and the background of these patterns better understood.
- A responsibility to use language effectively must be developed.
- Students can be helped to understand and appreciate the integrity of language use in human relations.
- Students can be led to understand communication as human behavior, to analyze communication behavior and to develop the appreciation and acceptance of a much wider range of language.

The panel of assessors slowed down temporarily when one of the panel suggested that time be spent in group preparation of behavioral objectives in the Language Arts. A brief but unsuccessful attempt was made. Though panel members were in complete agreement that behavioral objectives must be developed as the core of any future programing, they were also mindful that such a task cannot be undertaken by twelve people in one morning however clear each one's image may be of the "ideal" sequence in Language Arts.

3. The third question which the moderator raised was, "If we were to begin today to prepare a series of television programs for use in 1971, what priority would you establish for the content?"

Hardly a moment had passed before the panel members in chorus identified the priority to be programing for teachers.

The rationale for such a suggestion rests in the fact that Language Arts instruction, nationwide and at every level, is considerably behind what research and current thought identified by the specialists in Language Arts suggest as content. The lag between research and practice even in 1968 is far greater than ought to be tolerated. Language Arts instruction must be stepped up to be in tune with the uses of language which surround students. To do this as rapidly as possible means that teachers must be given intensive training. More important they must be given ample opportunity to understand the fluidity of their language, to view model teachers presenting model lessons and to appreciate the necessity to integrate the Language Arts in all instruction. Those faculty members who view themselves as appointed by the Lord to guard the language in a pure and "as it used to be" context need to be put at ease and reassured that exciting new developments in the use of language — not to mention in the teaching of Language Arts — will greatly enhance the language rather than signal the end of the world.

If in-service programing for teachers is to be given priority, the material might review for teachers what research is saying about how children learn language and then suggest what implications that research has for instructional techniques in the Language Arts.

Another concern with in-service training work is the audience for which one ought to prepare programing. *For Example, Teachers of 20 Years Experience May Well Require One Kind of Information Which Those of Three and Four Years of Experience do not Need.* Yet the relatively new mem-

bers of the profession also need some updating. Preparation of television programing for preservice teachers would be helpful and should be considered. However, it is unlikely that it could claim the priority that in-service programing must have.

No matter how swiftly, deftly and wisely a series of television programs might be prepared for in-service training, there would be a minimum time lapse of two years before such programing would be ready for teachers to view. Even if they all participated in the series in one year (and such a thing would not happen), three years would have elapsed before students were gaining the benefit of new instruction.

Perhaps the priority on programing in the Language Arts should be preparing three short but superior series — one for intermediate age children, one for junior high school students and one for senior high school students. A central theme for each might be the history, structure and philosophy of language. The power of television could bring examples of language from all over the world to illustrate the changes which have occurred in the language, discuss the reasons for change and relate the social pressures on language throughout history to the current uses of language and continual pressures on it. A companion theme would certainly be the analysis of communication as related to behavior. Such a series, carefully prepared, could inject some much-needed humor into the study of language. It could review the development of written and spoken language and certainly humor could pervade the consideration of the necessity for structure in the language.

If the series were prepared to provide new and exciting teaching techniques as well as a variety of supplementary materials like filmstrips or loops, records, tapes or printed materials, both students and teachers would be exposed to modern instruction based upon current research in the Language Arts. Students would enjoy immediate benefit from their participation and teachers would have an opportunity to observe their students' reactions to the new material as well as to acquire skill in handling new material themselves.

At the end of the "think" session, the panel members reviewed their reactions to the conference. There was unanimous agreement that the experience was entirely worthwhile and stimulating in spite of disheartening moments. There was unanimous agreement that television as a tool of instruction is here to stay and that the uses of television for instruction have been scratched ever so lightly.

The panel decided that Language Arts programs should be short; series should be short; on-camera teachers are not necessary; the content of the series should be based upon research, relevance to the student's needs and surroundings and upon carefully designed behavioral objectives; and new programing *must* be field-tested before it is released. Pilot projects and mini-programs should be explored as a means of testing the techniques of instruction and the relevance of content *prior* to completing a series of programs on the Language Arts. The specialists were enthusiastic about television's role and urgent that the development of new materials begin "as quickly as wisdom will permit."

Part II — The Status of Television in Language Arts Education

The material in this report is based upon replies to questionnaires sent to more than 130 educational television stations, public school systems, state departments of education, and state and regional educational television agencies. In addition, 342 closed-circuit television facilities below the college level were surveyed.

N.I.T. found 124 telecourses in use in elementary, secondary and in-service Language Arts education. No attempt was made to locate Language Arts telecourses at the higher education level.

PRIMARY GRADES

GRADE EMPHASIS Forty-three percent of all telecourses was designed for use at the primary level (K through 3). Thirteen of the 53 courses were designed for reading instruction, two for writing instruction, nine for listening activities, 12 for speaking, and 17 for two or more concerns of Language Arts education.

FREQUENCY OF TRANSMISSION As shown on the chart on page 9, the great majority of telecourses at this level were transmitted at the rate of one lesson each week. There were two courses transmitted twice weekly; two three times each week; and seven at other less frequent rates. A rate of transmission was not specified for four courses.

RECORDED OR UNRECORDED Of these 53 courses, only one was not recorded for later use. One other was recorded at irregular intervals.

INTERMEDIATE GRADES

GRADE EMPHASIS Thirty-one percent of all telecourses was designed for use in the intermediate grades (four through six). The largest number of telecourses (18) concerned read-

ing instruction. There were five for writing instruction, six for listening activities, one for speech instruction, and nine concerning two or more areas.

FREQUENCY OF TRANSMISSION Twenty-eight of the 39 telecourses were transmitted at the rate of one lesson each week. Four were transmitted twice weekly, one three times each week, and five at other less frequent rates. A rate of transmission was not specified for one course.

RECORDED OR UNRECORDED All but four of the telecourses were recorded for later use. One of these four was recorded at irregular intervals.

SECONDARY GRADES

GRADE EMPHASIS Of the 124 courses, 19 percent was designed for use in secondary grades (7 through 12). The majority of these (11) was for reading instruction. One course was designed for writing instruction, three for listening activities, and eight were for two or more of these areas. No courses were designed specifically for listening activities.

FREQUENCY OF TRANSMISSION Twelve courses were transmitted at the rate of one lesson each week. Two were transmitted twice weekly, one at a rate of three each week, and four daily. Three courses had other less frequent rates of transmission. No transmission rate was specified for one course.

RECORDED OR UNRECORDED The greatest number (7) of unrecorded courses was found at the secondary level. Five of these however, were recorded at irregular intervals.

IN-SERVICE EDUCATION

Nine series were considered for in-service Language Arts education. Only two were designed for one specific area, reading. Six of the series were transmitted once each week. All the in-service education courses were recorded for later use.

LESSON TRANSMISSION RATE

	1/wk	2/wk	3/wk	4/wk	5/wk	other	not stated
Primary	38	2	2	0	0	7	4
Intermediate	28	4	1	0	0	5	1
Secondary	12	2	1	0	4	3	1
In-Service	6	1	1	0	0	1	0
Totals	84 (68%)	9 (7%)	5 (4%)	0	4 (3%)	16 (13%)	6 (5%)

Part III — Television in Language Arts Education

TELECOURSE TITLE	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
	PRIMARY				
ABOUT BOOKS	KDPS, Iowa	2	8	15′	1/mo
ADVENTURES IN READING	Minneapolis Public Schs.	3	11	15′	1/wk
ADVENTURES IN THE ARTS	WITF, Pennsylvania	K-6	16	60′	1/wk
ADVENTURES WITH SOUND: PHONICS	WNED-TV, New York	2	28	20′	1/wk
CHILDREN'S LITERATURE	Nebraska Council for ETV	1-3	30	15′	1/wk
COME ALONG LISTENERS	MOEBA & KYNE, Nebraska	K	32	15′	1/wk
COME AND SEE	Brooklyn Diocesan TV System, New York	1-2	8	15′	2/mo
EXPLORING LITERATURE	MOEBA, Nebraska	3	31	15′	1/wk
FUN TALK	Granite School District Salt Lake City, Utah	K-1	14	20′	alt. wk.
FUN WITH SOUND: PHONICS	WNED-TV, New York	1	28	20′	1/wk
FUN WITH SPEECH	KDPS, Iowa	K	18	15′	1/wk
THE GOLDEN DOOR	WKNO, Tennessee	1-2	30	14′	1/wk

TELECOURSE TITLE	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
	PRIMARY				
HAPPY TALK	KCSD, Missouri	1	32	15′	1/wk
HAPPY TALKING TIME	Salt Lake City Schools, Utah	1-2	9	15′	1/wk
HOW YOU TALK	WGTE, Ohio	1	16	15′	1/wk
I WANT TO WRITE	Los Angeles County Schools, California	1-3	5	20′	1/wk
IMAGINE THAT . . .	21" Classroom & WGBH, Massachusetts	1	15	15′	1/wk
INITIAL TEACHING ALPHABET	KETC, Missouri	K-1	16	20′	3/wk
KULTUR KALEIDESCOPE	UNIT, KUED, Utah	K-3	28	20′	—
LANGUAGE	KDPS, Iowa	1	4	15′	1/wk
LANGUAGE ARTS	KDPS, Iowa	3	18	15′	2/mo
LANGUAGE ARTS	KTCA, Minnesota	2	6	15′	—
LANGUAGE ARTS	KTCA, Minnesota	3	11	15′	1/wk
LANGUAGE CORNER	WCVE-TV, Virginia	1	30	15′	1/wk
NGUAGE LANE	WCVE-TV, Virginia	3	31	20′	1/wk
LET'S LISTEN	KCSD, Missouri	K	30	15′	—
LISTEN AND SAY	MPATI, Indiana	1-2	32	15′	1/wk
LISTENING WITH LESTER	Salt Lake City Schools, Utah	K	10	15′	1/wk
THE MAGIC BOOKSHELF	WSJK, Tennessee	1	31	15′	1/wk
MAGIC OF WORDS	WETA, Washington, D.C.	1-3	28	15′	1/wk
MOTIVATION FOR READING	Elmira City School District, New York	1	30	12′-18′	1/wk
ONE-TWO-THREE	KETC, Missouri	1-3	32	15′	1/wk
PRIMARY SPECIALS	Brooklyn Diocesan TV System, New York	1-3	29	15′-20′	1/wk
PRIMARY SPEECH IMPROVEMENT	Birmingham Area ETV Association, Alabama	1-3	74	15′	2/wk
READING	Washington County Board of Education, Hagerstown, Maryland	1-3	108	22′	3/wk
THE ROAD TO READING	KETC, Missouri	1-3	32	15′	1/wk
SOUNDS LIKE MAGIC	MOEBA, Nebraska	1	30	15′	1/wk
SOUNDS TO SAY	21" Classroom & WGBH, Massachusetts	1-2	15	15′	1/wk
SPEECH IMPROVEMENT: GRADE 3	WNED-TV, New York	3	30	20′	1/wk
SPEECH TIME	KDPS, Iowa	1	17	15	1/wk
STORYLAND	KDPS, Iowa	1	9	15′	1/mo
STORYTIME	WGTE, Ohio	1	8	15′	—
STORYTIME I	Salt Lake School District, Utah	K-3	36	14′	1/wk
STORYTIME II	UNIT, KUED, Utah	K-3	28	15′	1/wk
TALKING TOWN	WQED, Pennsylvania	1-3	36	15′	1/wk
TELETOWN	WITF, Pennsylvania	3	23	15′	1/wk
TELL ME A STORY	WQED, Pennsylvania	K-3	30	15′	2/wk
WHAT'S YOUR IDEA?	KDPS, Iowa	2	16	15′	2/mo
WORD MAGIC	WCVE-TV, Virginia	2	16	15′	1/wk
WORKING WITH WORDS, I, II, III*	Birmingham Area ETV, Alabama	1-3	12	28:30	1/wk
YOU COME TOO	21" Classroom & WGBH, Massachusetts	3	15	15′	2/mo
	INTERMEDIATE				
ADVENTURES IN LANGUAGE	WNDT, New York	5-6	15	20′	1/wk
ADVENTURES IN LEARNING	Maine State Department of Education	5	6	15′	1/wk
ADVENTURES IN READING	Minneapolis Public Schools, Minnesota	4	2	15′	—
BILL MARTIN	KQED, California	3-5	30	15′	1/wk
BOOKS AND BEYOND	KDPS, Iowa	6	34	20′	1/wk
COME READ TO ME A POEM	WNYE, New York	4-8	31	20′	1/wk
COVER TO COVER	WETA, Washington, D.C.	5-6	30	20′	1/wk
ENGLISH COMPOSITION	KVIE, California	5	30	20′	1/wk
EXPLORING OUR LANGUAGE	WETA, Washington, D.C.	4-6	30	20′	1/wk
EXPLORING SENTENCES	SDA/ITVA, California	3-6	12	20′	1/wk
I LIKE TO LISTEN	KETC, Missouri	4-5	16	20′	1/wk
I WANT TO WRITE, GRADES 4-6	Los Angeles County Schools, California	4-6	5	20′	1/wk
IMPROVING DICTIONARY SKILLS	W. S. Guy Elementary School, Youngstown, Ohio	3-4	11	15′	2/wk
INVITATION TO READ	WGTE, Ohio	4	18	15′-20′	2/mo
INVITATION TO READ	WGTE, Ohio	5	18	15′-20′	2/mo
INVITATION TO READ	WGTE, Ohio	6	18	15′-20′	2/mo
IT'S A READING WORLD	WVIZ, Ohio	4-6	10	30′	1/wk
JOY IN READING	Birmingham Area ETV, Alabama	4-6	32	24′	1/wk
JUST BROWSING	KDPS, Iowa	5	35	20′	1/wk
LANGUAGE ARTS, 4-6, CREATIVE WRITING	Brooklyn Diocesan TV System, New York	4-6	8	15′	2/mo
LEARN TO SPELL	KETC, Missouri	3-4	32	20′	2/wk
LEARNING OUR LANGUAGE	MPATI, Indiana	3-4	64	20′	1/wk
LET'S IMAGINE	KCTS, Washington	1-6	33	15′	1/wk
LET'S TELL A STORY	Baltimore City Public Schools, Maryland	3-6	32	15′	1/wk
LIBRARIES AND LITERATURE	KLRN, Texas	3-6	30	15′	1/wk

TELECOURSE TITLE	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LESSON LENGTH	FREQ. OF BRDCST.
	PRIMARY				
LIBRARY SKILLS	WMHT, New York	5-6	15	15′	1/wk
PEN IN HAND	Eugene Public Schools, Oregon	5-6	10	15′	1/wk
QUEST FOR THE BEST	Denver Public Schools, Colorado	4-6	32	20′	1/wk
READING	Washington County Board of Education, Hagerstown, Maryland	4-6	108	22′	3/wk
READING FOR PRE-TEENS	Columbus Public Schools & WOSU, Ohio	4-6	33	15′	1/wk
REMEDIAL READING, GRADE 4	WKNO, Tennessee	4	60	20′	2/wk
REMEDIAL READING, GRADE 5	WKNO, Tennessee	5	60	20′	2/wk
SHADOW TIME TALES	KCTS, Washington	1-6	17	15′	1/wk
SPEECH IMPROVEMENT, GRADE 4	WNED-TV, New York	4	28	20′	1/wk
SURVEYING LITERATURE	MOEBA & KYNE, Nebraska	5	32	15′	1/wk
TALES OF TREASURE	WMFE, Florida	4-8	34	20′	1/wk
TREASURES IN BOOKS	Baltimore City Public Schools, Maryland	3-6	16	15′	2/mo
WINGS FOR WORDS	WETA, Washington, D.C.	3-4	15	15′	1/wk
THE WORDSMITH	KQED, California	5-6	28	20′	1/wk
	SECONDARY				
AMERICAN LITERATURE: SENIOR HIGH SCHOOL	WNED-TV, New York	10-12	25	20′	1/wk
APPROACHING POETRY	WNDT, New York	7-12	15	20′	1/wk
CROSSROADS, UNITS IV & V	KTCA, Minnesota	7-12	10	20′	1/wk
DRAMATICS – SPEECH INTERPRETATION	Salt Lake School District, Utah	7-12	8	29′	1/mo
ENGLISH COMPOSITION	Gulf Region ETV, Houston, Texas	7-9	15	30′	1/wk
ENGLISH EIGHT	Washington County Board of Education, Hagerstown, Maryland	8	180	22′	5/wk
ENGLISH LITERATURE	Forest Hills Schools, Grand Rapids, Michigan	11-12	30	20′-30′	2/mo
ENGLISH SEVEN	Washington County Board of Education, Hagerstown, Maryland	7	180	22′	5/wk
ENGLISH 12A	Washington County Board of Education, Hagerstown, Maryland	12	180	22′	5/wk
ENGLISH 12B	Washington County Board of Education, Hagerstown, Maryland	12	180	22′	5/wk
FROM FRANKLIN TO FROST	MPATI, Indiana	12	64	30′	2/wk
HUMANITIES	Council for TV Course in Humanities, Massachusetts	9-12	8	30′	1/mo
HUMANITIES	WMFE, Florida	Secondary	34	25′	1/wk
IMPROVE YOUR READING	Birmingham Area ETV, Alabama	7-12	64	28:30	2/wk
LANGUAGE ARTS	KTCA, Minnesota	9	5	30′	–
LET'S SPEAK ENGLISH	Salt Lake School District & KUED, Utah	7-12 adult	97	14′	3/wk
LITERATURE: GRADE 7	WNED-TV, New York	7	15	20′	1/wk
READING	East Junior High School, Braintree, Massachusetts	7	36	38′	1/wk
READING	East Junior High School, Braintree, Massachusetts	8	36	38′	1/wk
SECONDARY DEVELOPMENTAL READING I	WQED School Services, Pennsylvania	secondary	35	25′	1/wk
SECONDARY DEVELOPMENTAL READING II	WQED School Services, Pennsylvania	secondary	34	25′	1/wk
THE SHAPES AND SOUNDS OF POETRY	WCVW-TV, Virginia	10	15	25′	1/wk
VARIATIONS ON A LITERARY THEME	WEDH, Connecticut	9-12	13	15′	1/wk
	IN-SERVICE				
BEGINNERS IN READING INSTRUCTION	WNYE, New York	IN-S 1-2	14	30′	1/wk
CREATIVITY IN THE LANGUAGE ARTS	KYVE, Washington	IN-S	20	45′	2/wk
DO YOU READ ME?	KQED, California	IN-S	15	30′	1/wk
ENGLISH: FACT AND FANCY	WETA, Washington, D.C.	IN-S	15	30′	1/wk
ENGLISH FOR ELEMENTARY TEACHERS	Twin City Area ETV Corporation/KTCA, Minnesota	IN-S	45	30′	3/wk
LANGUAGE ARTS 1-6	Brooklyn Diocesan TV System, New York	IN-S	26	30′	1/wk
LANGUAGE ARTS – IN-SERVICE	Salt Lake School District, Utah	IN-S	4	29′	4/yr
LINGUISTICS AND LANGUAGE LEARNING	KQED, California	IN-S	15	30′	1/wk
LIVING LANGUAGE	WETA, Washington, D.C.	IN-S	15	30′	1/wk

* 3 courses

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